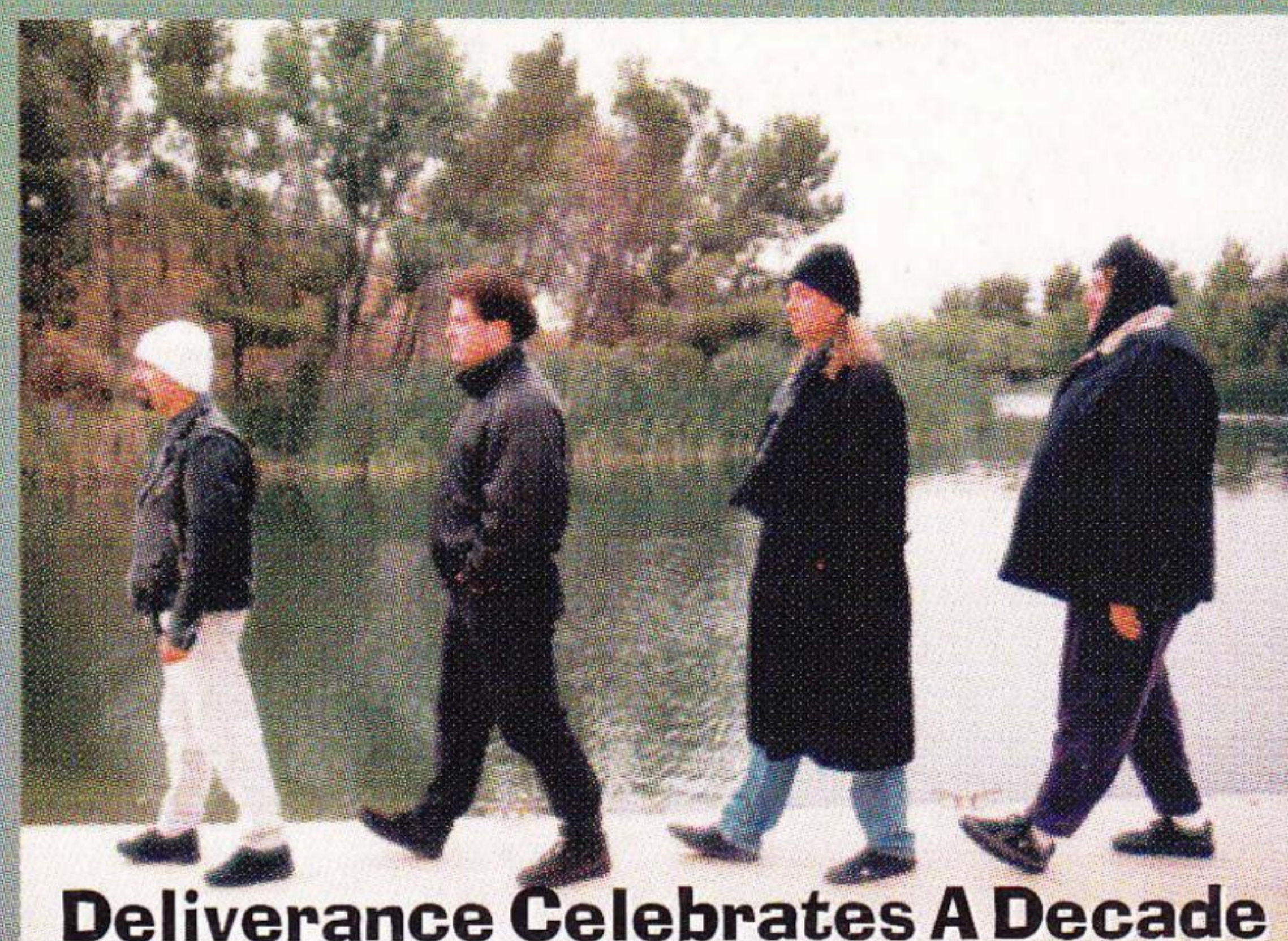


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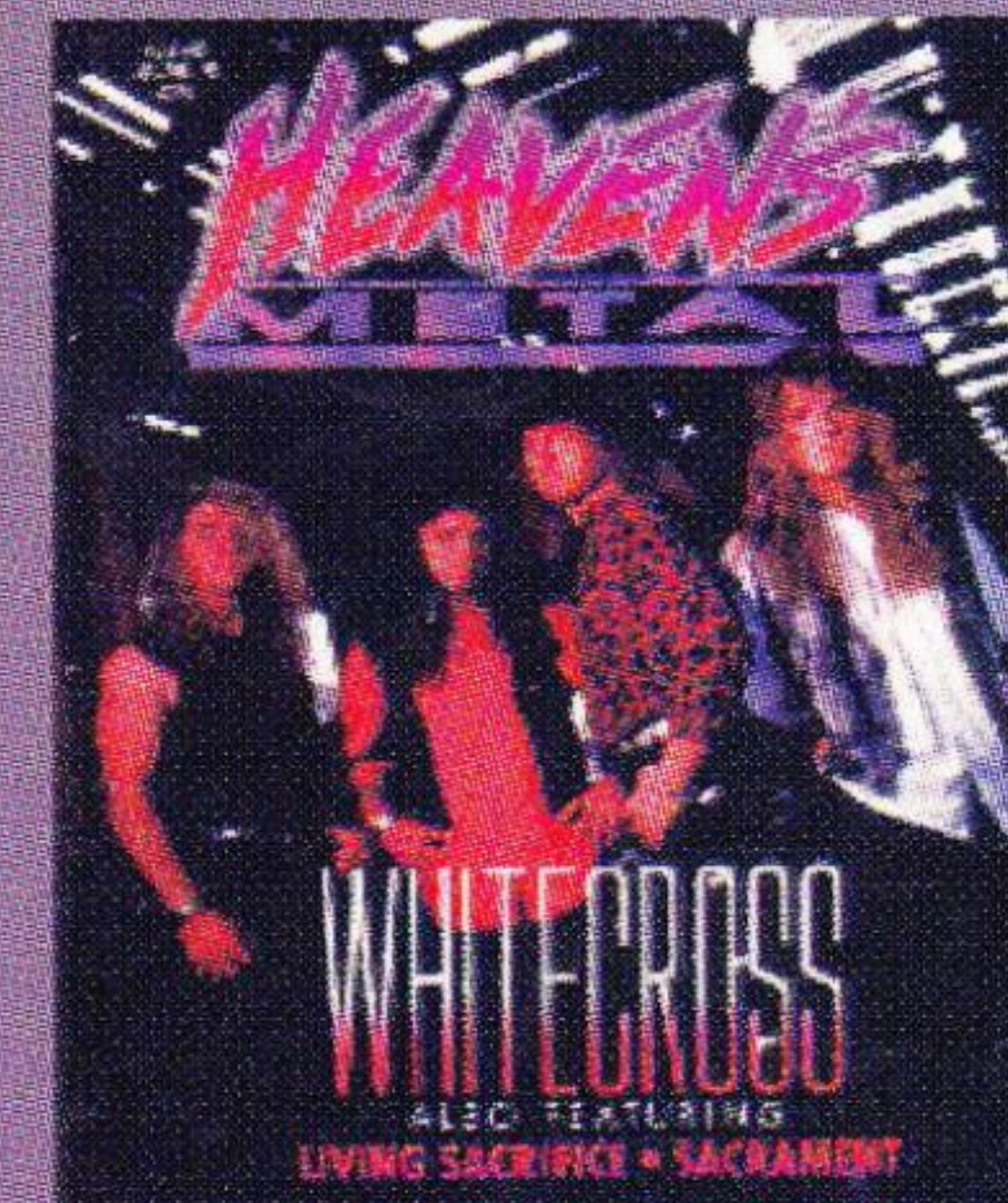
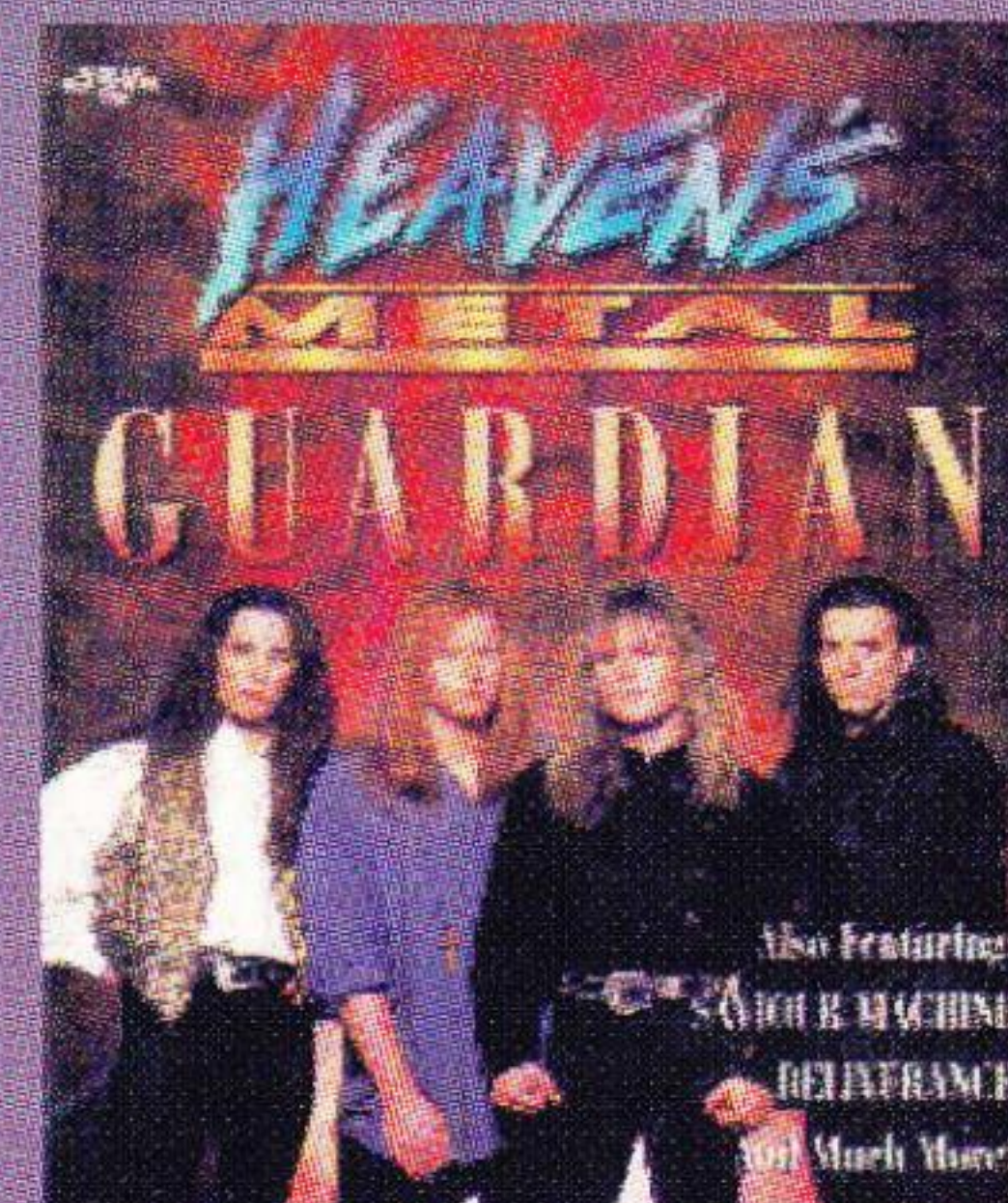
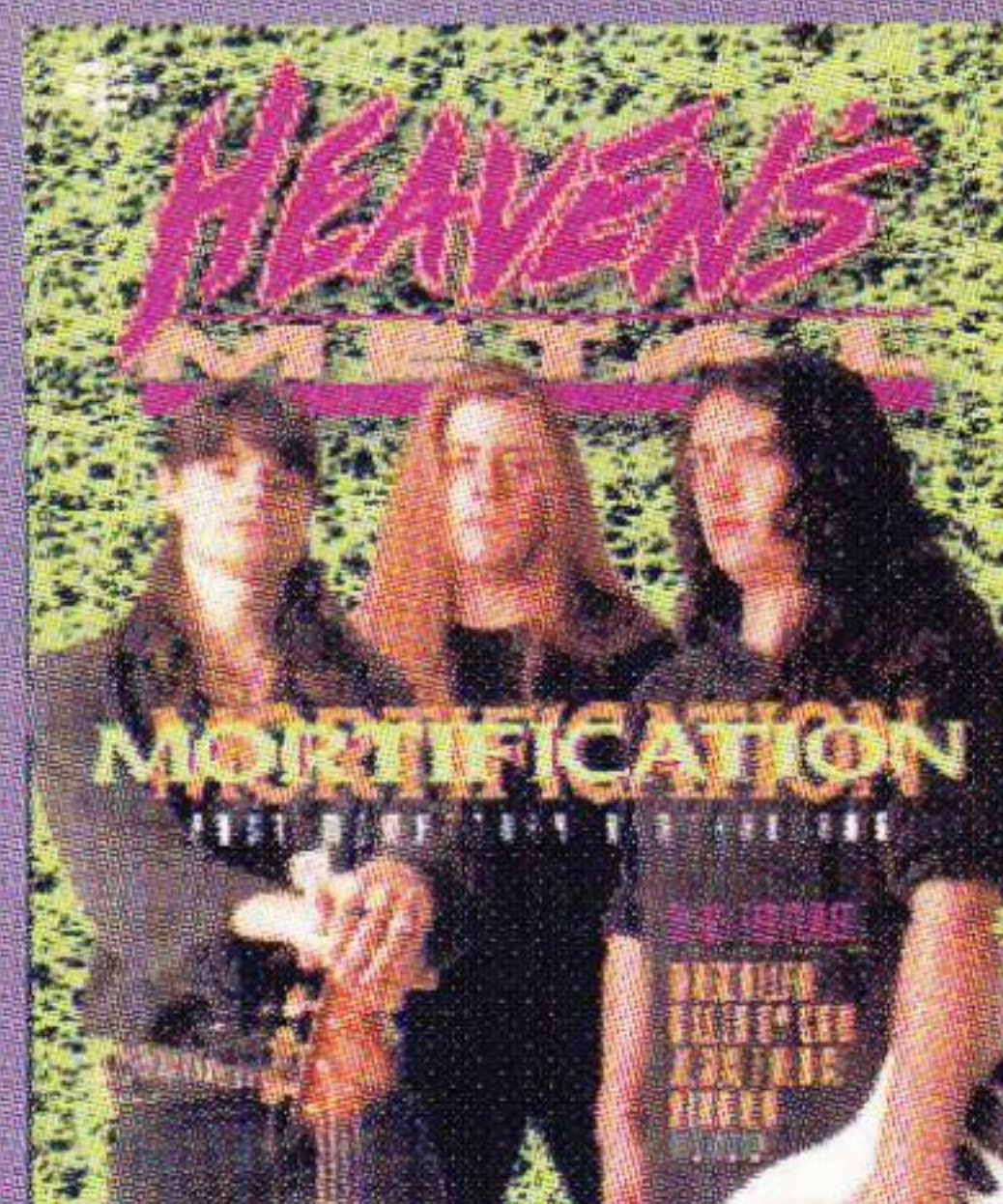
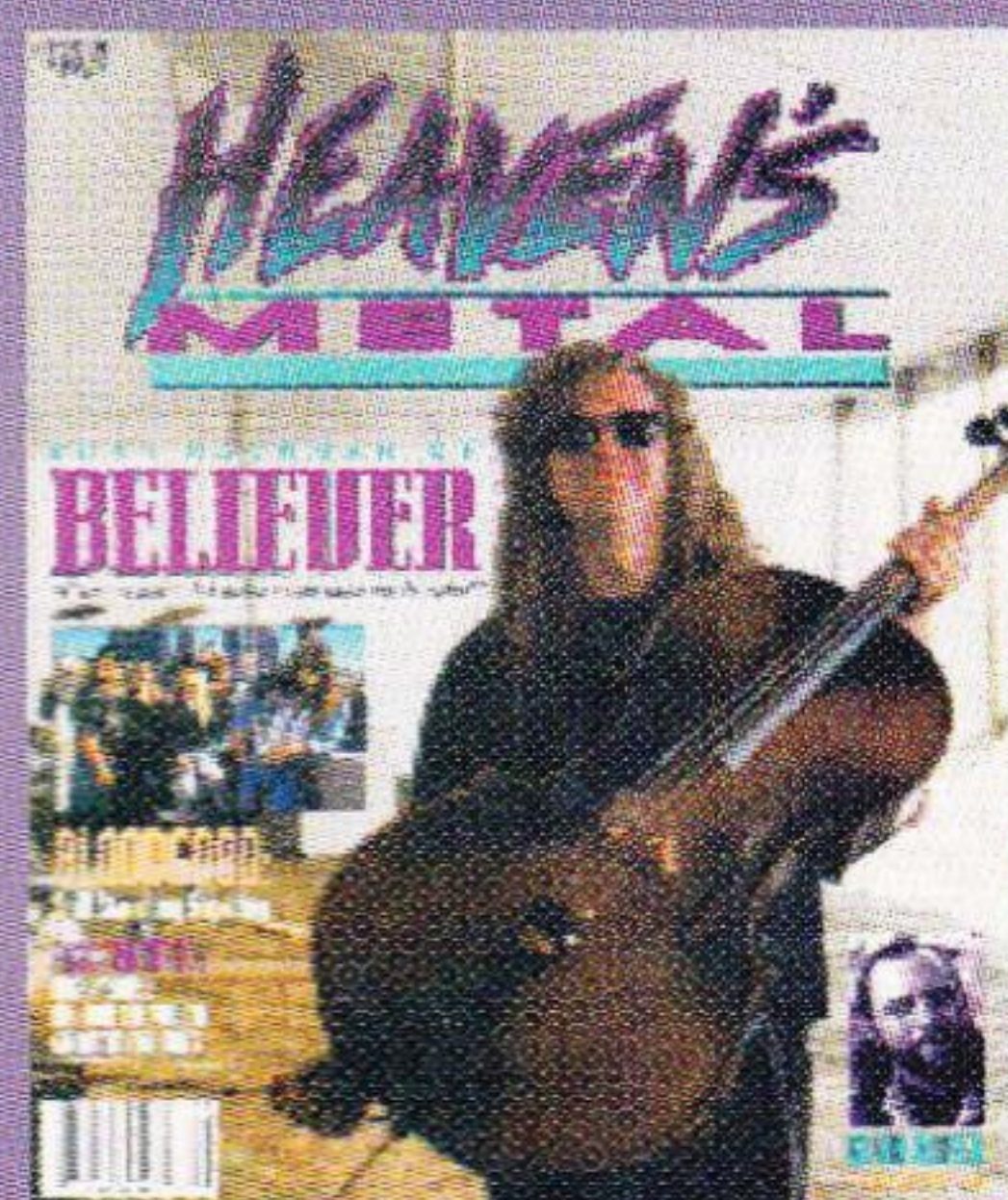
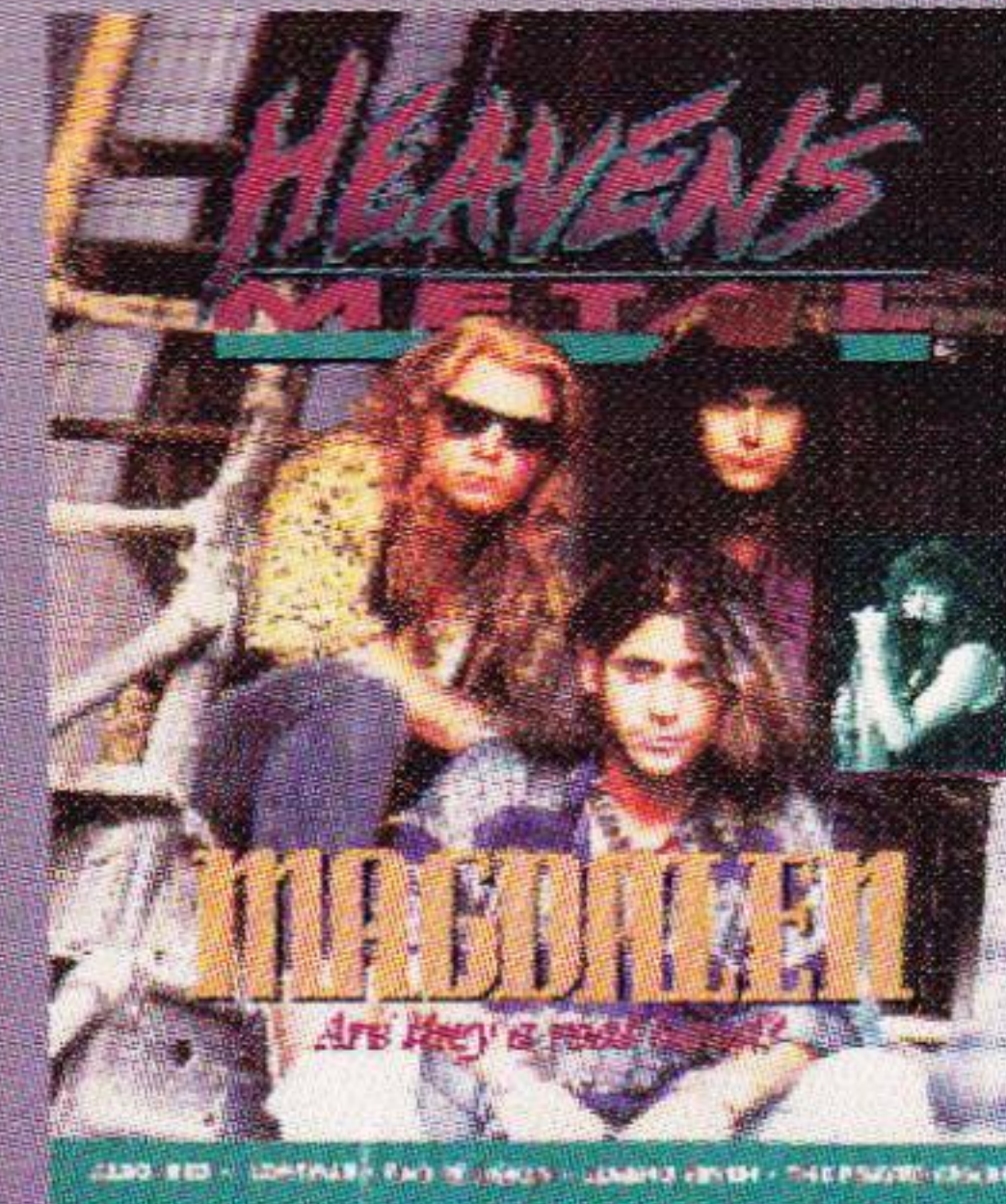
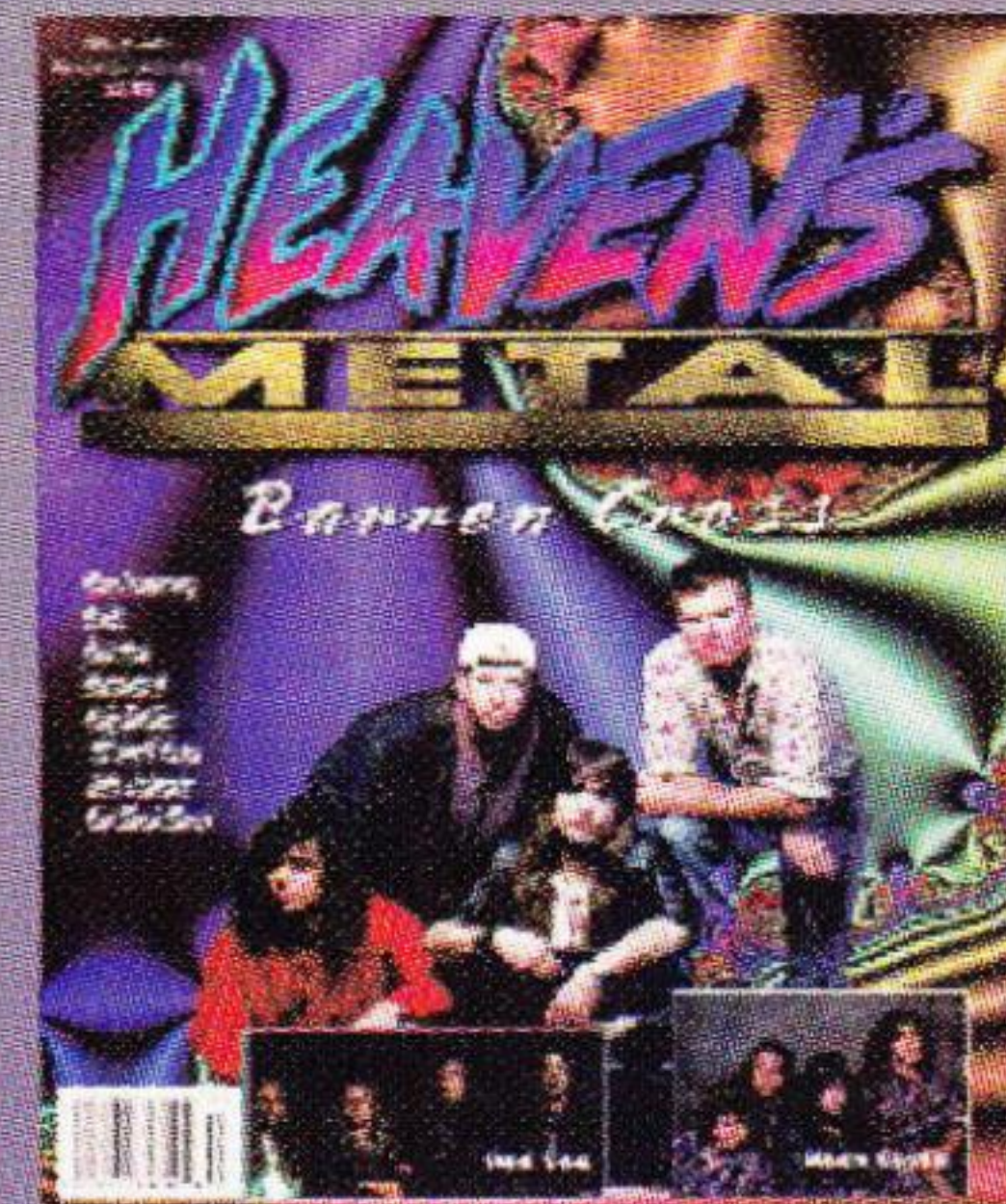
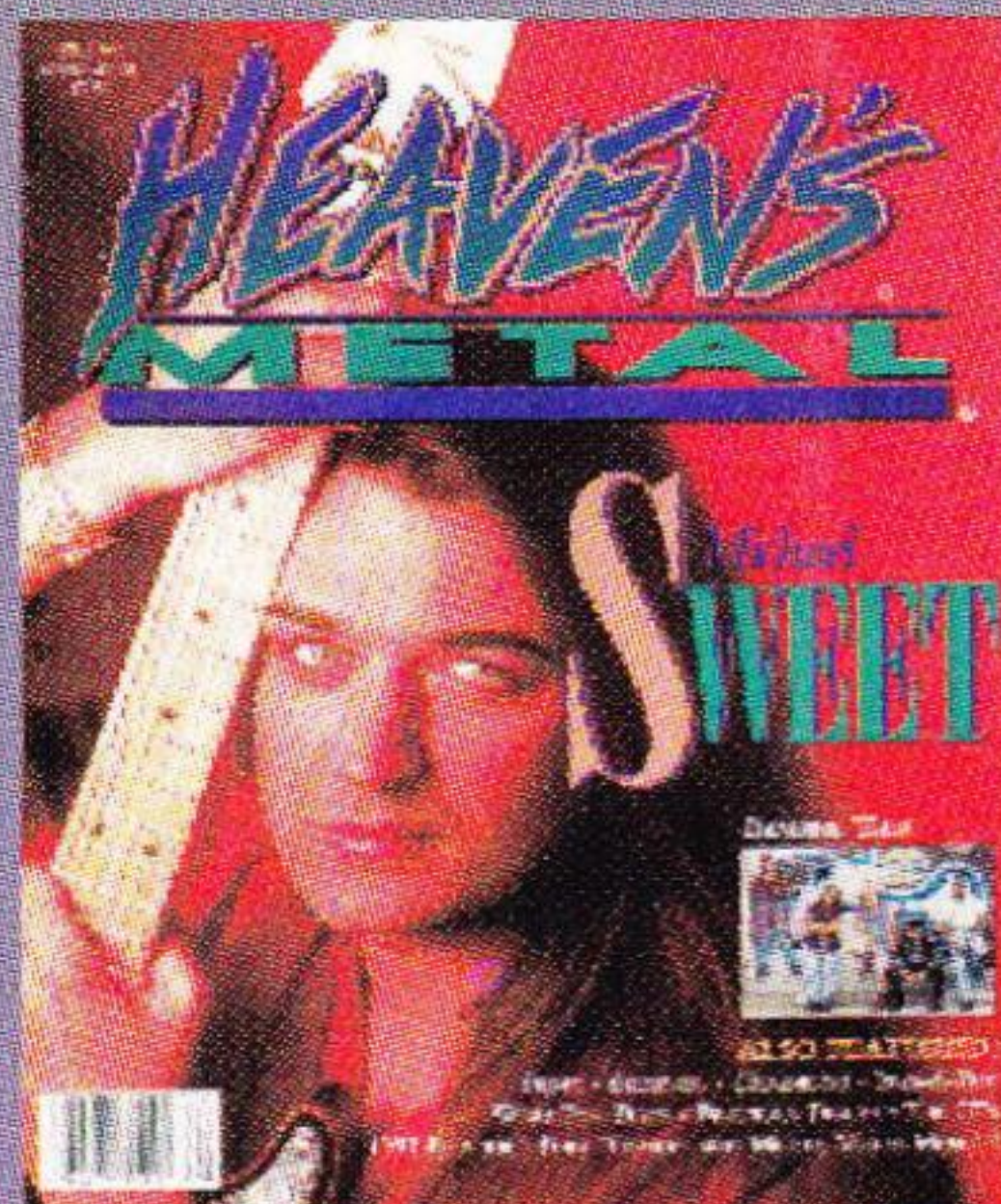
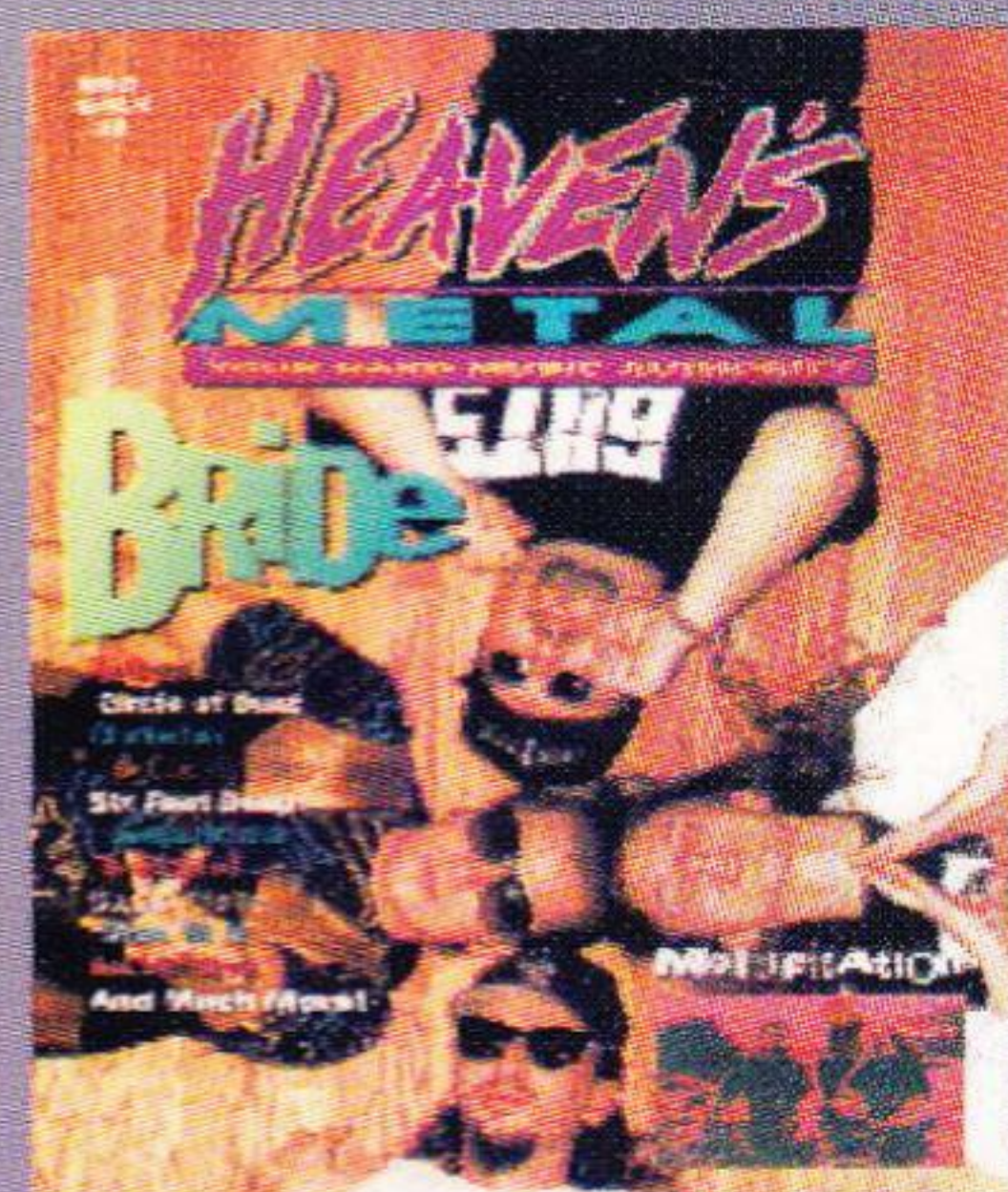
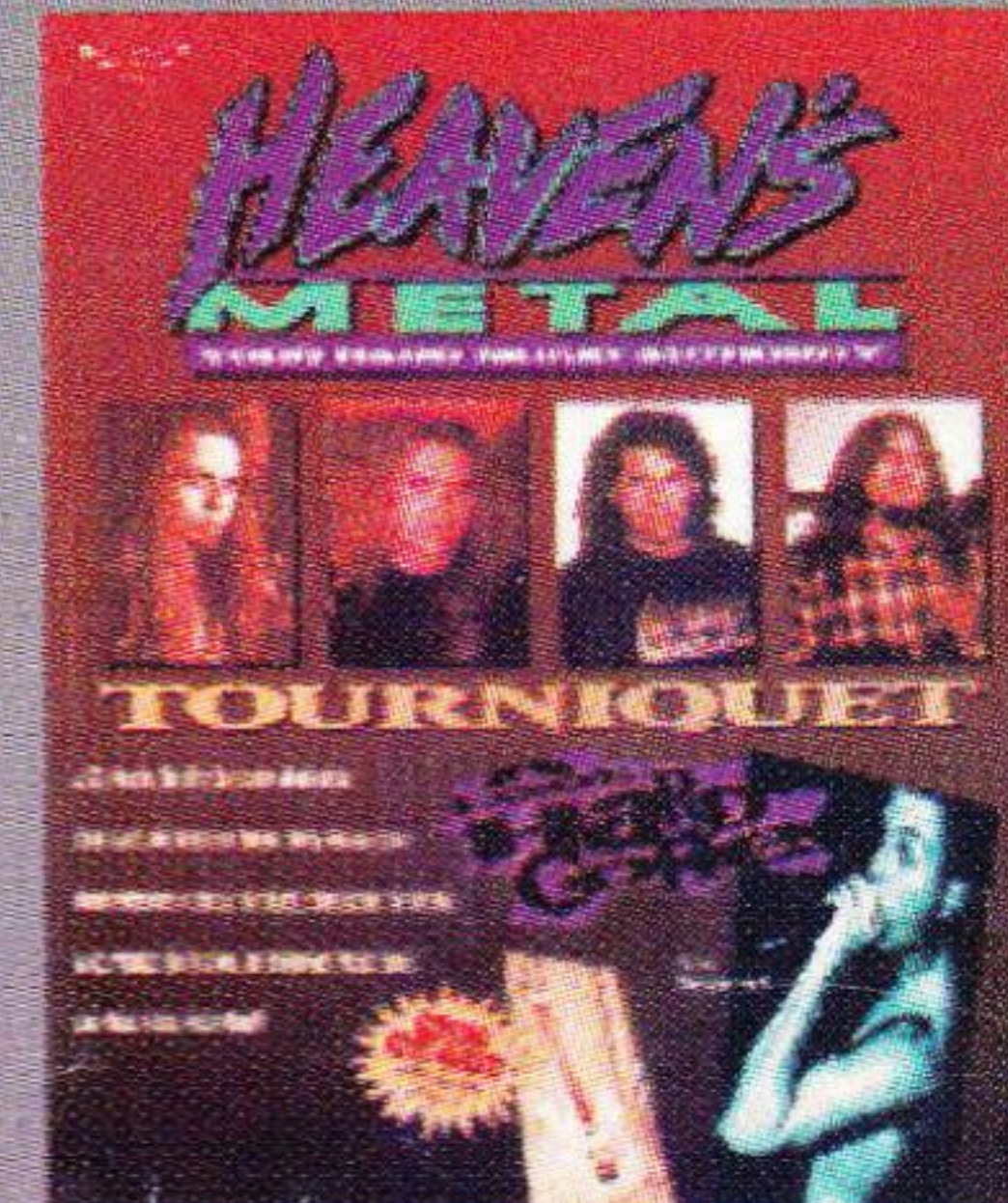
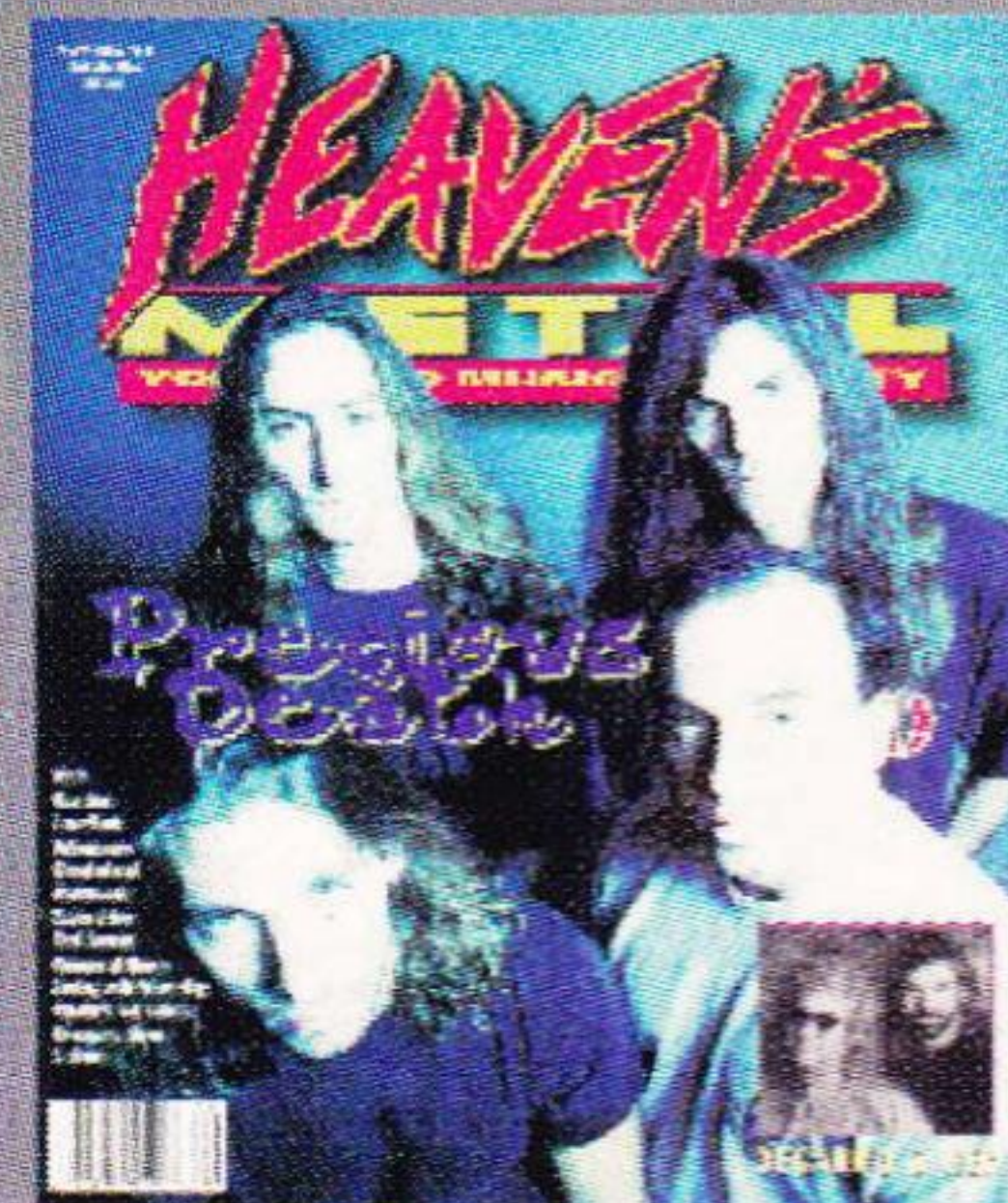
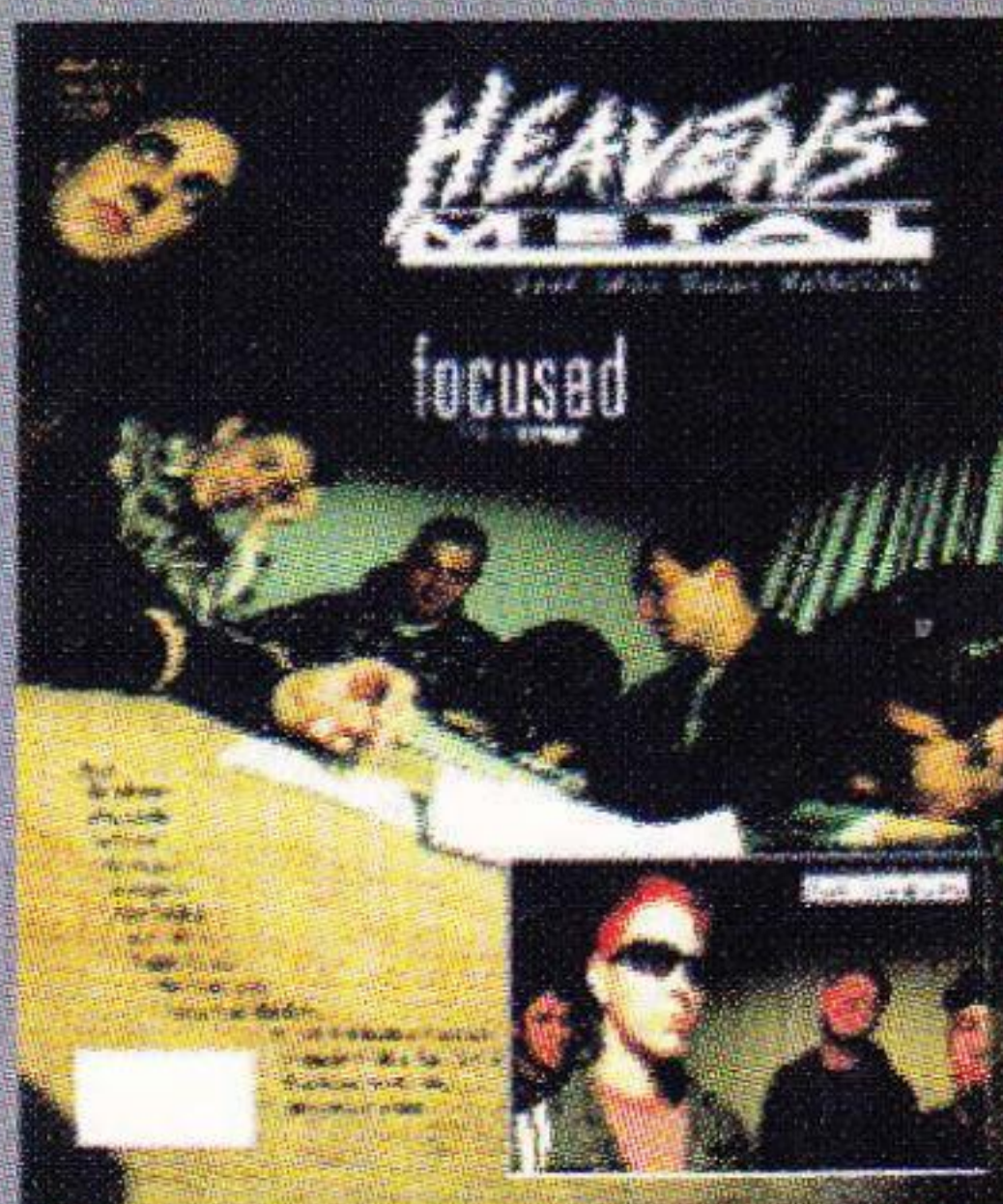
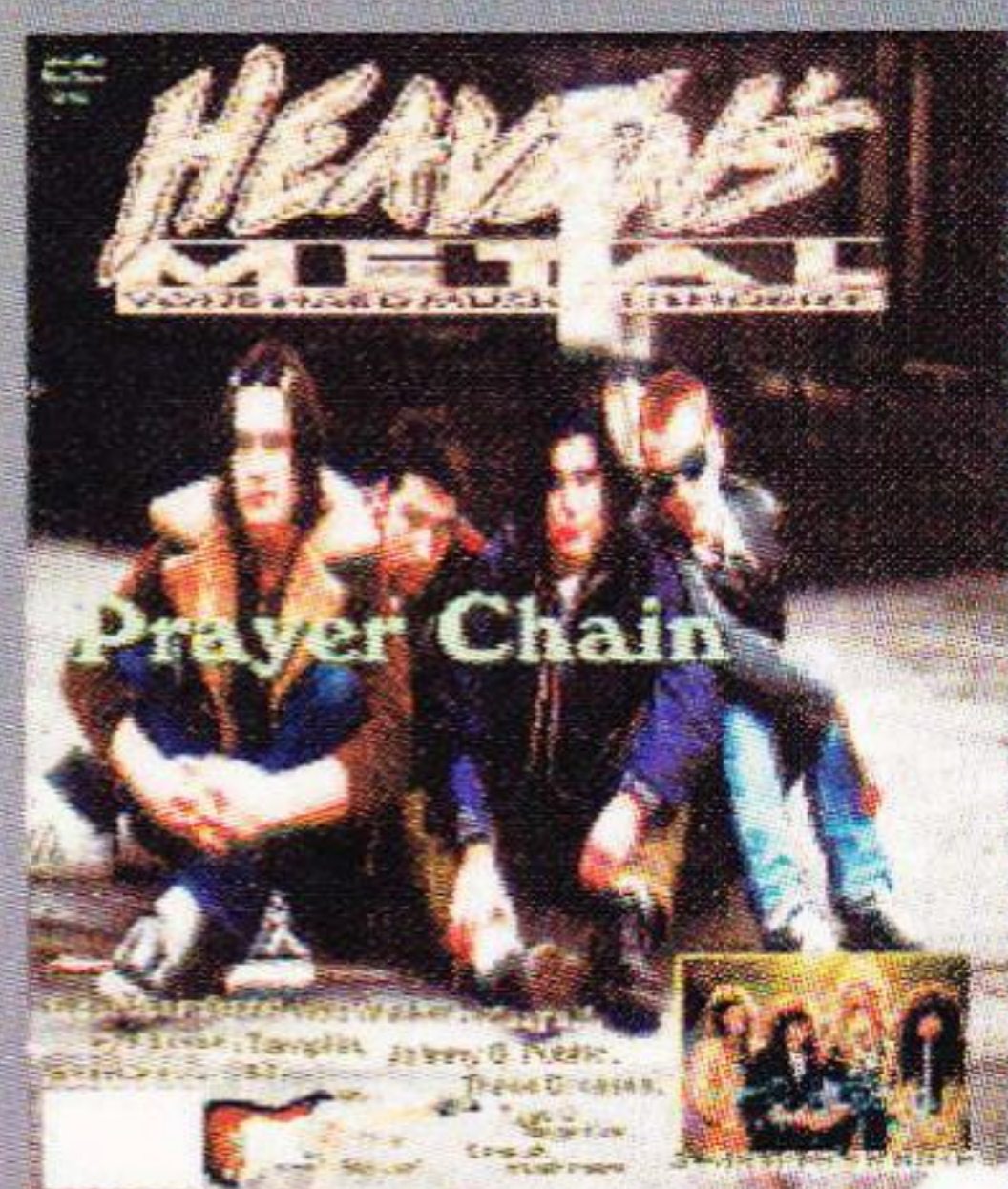
METAL

YOUR HARD MUSIC AUTHORITY

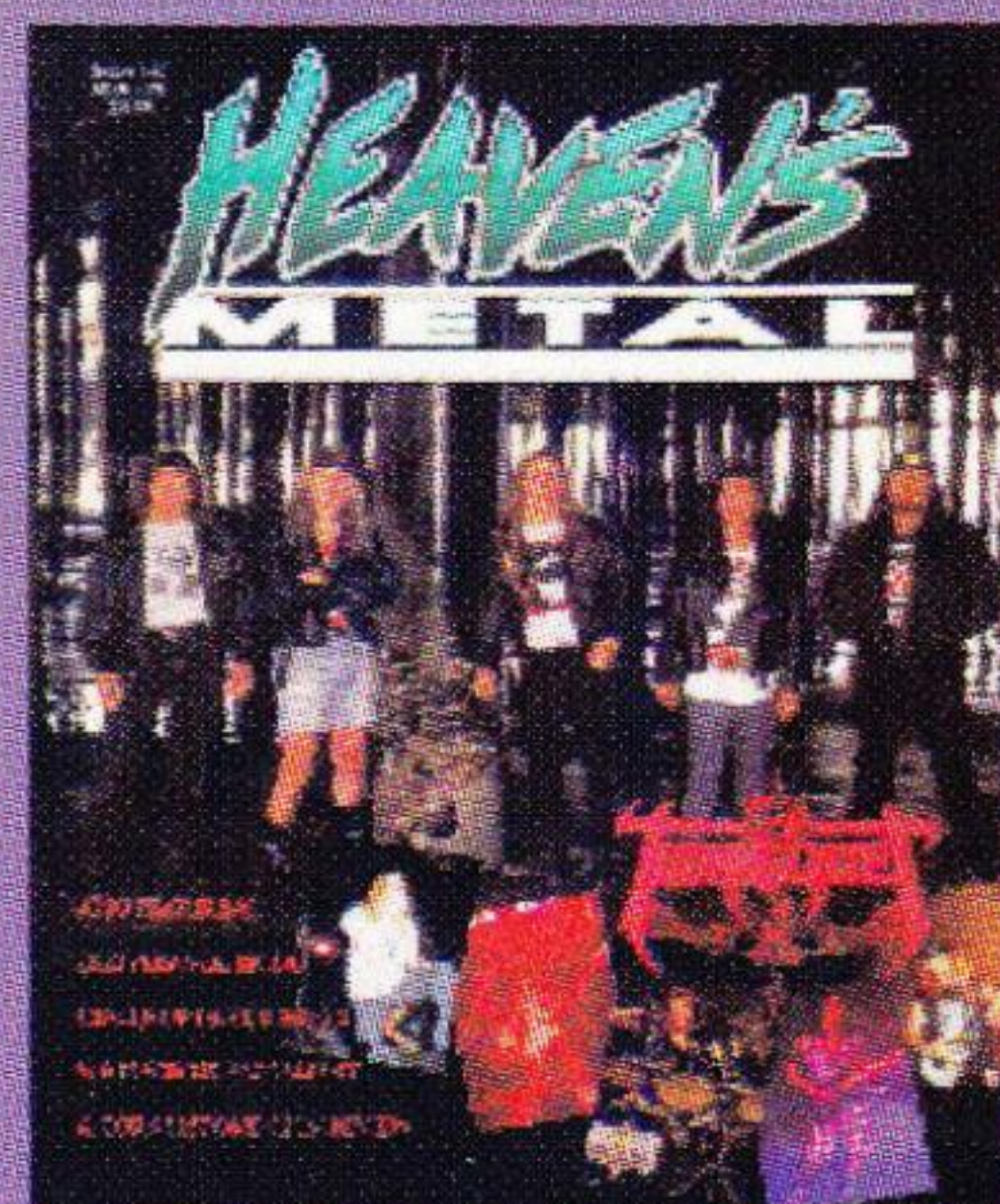
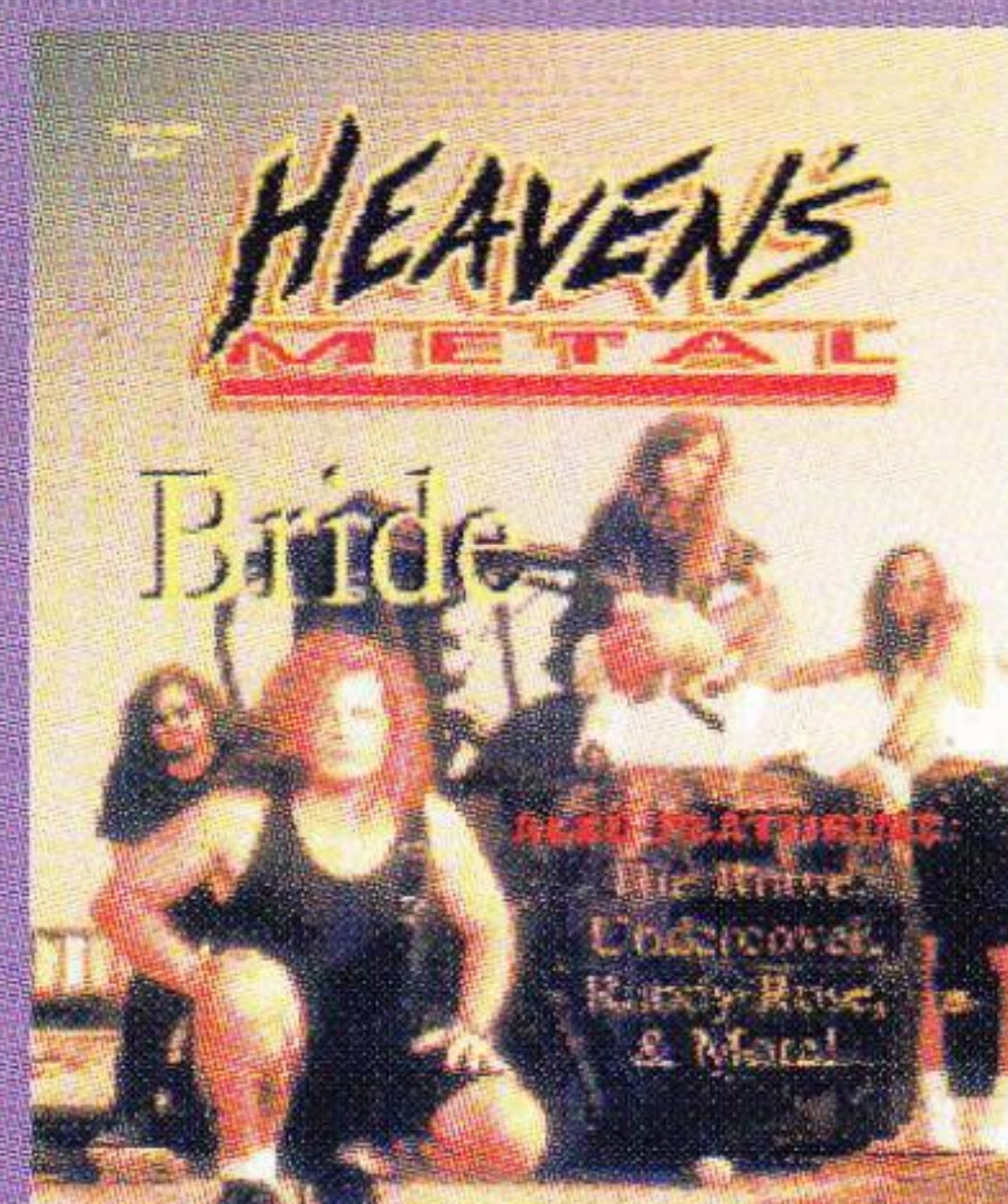


Deliverance Celebrates A Decade

Special Tenth Anniversary Issue

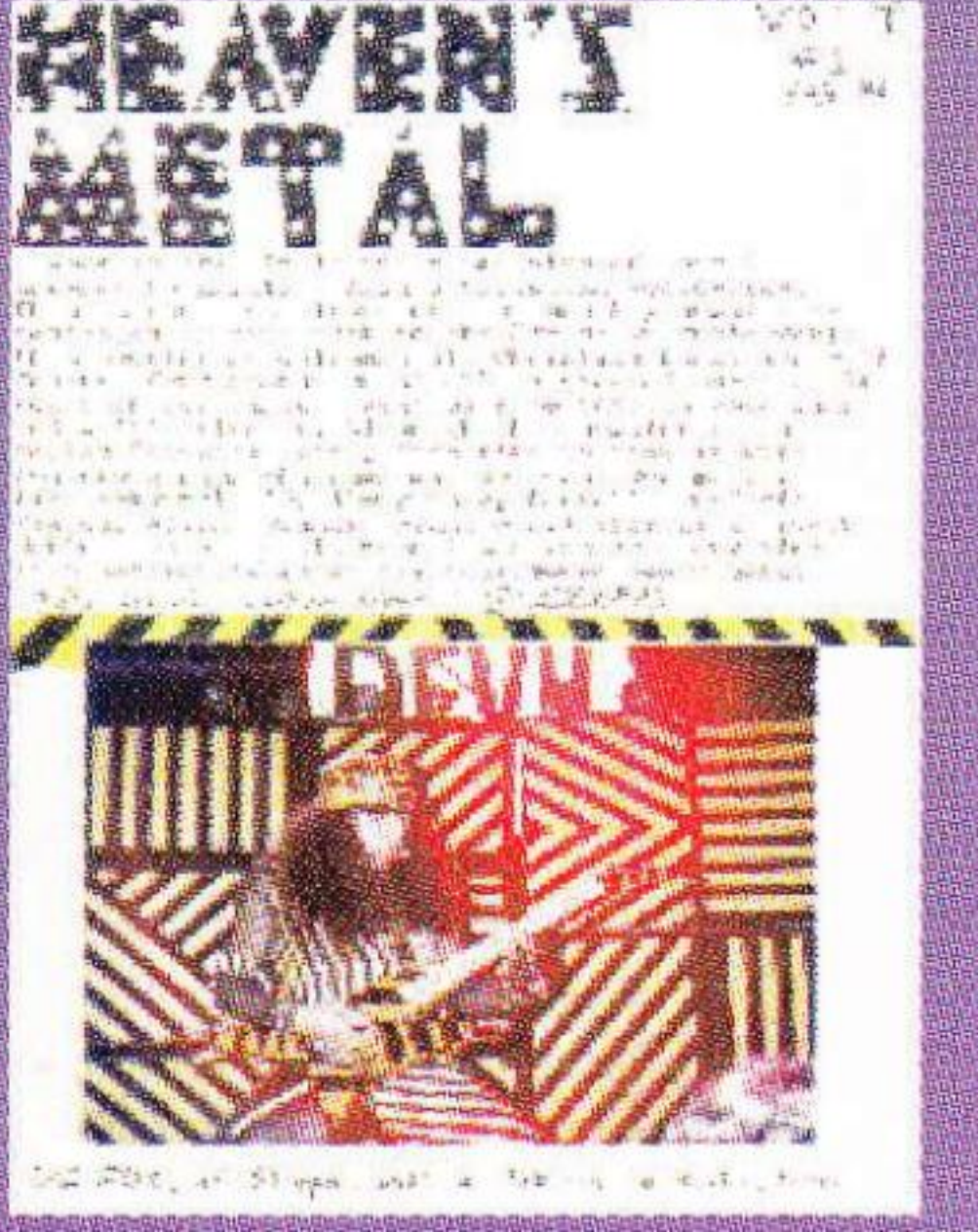
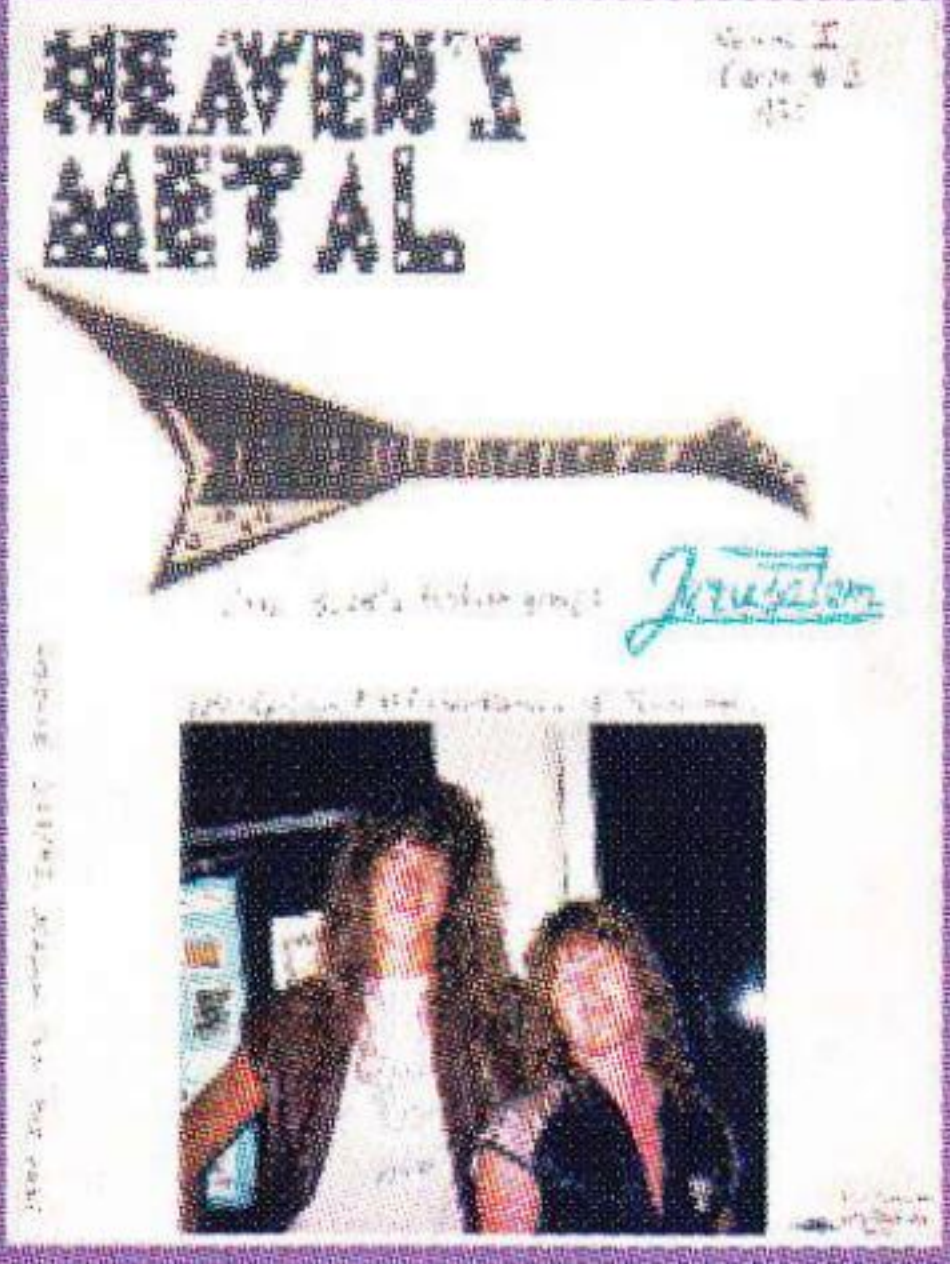
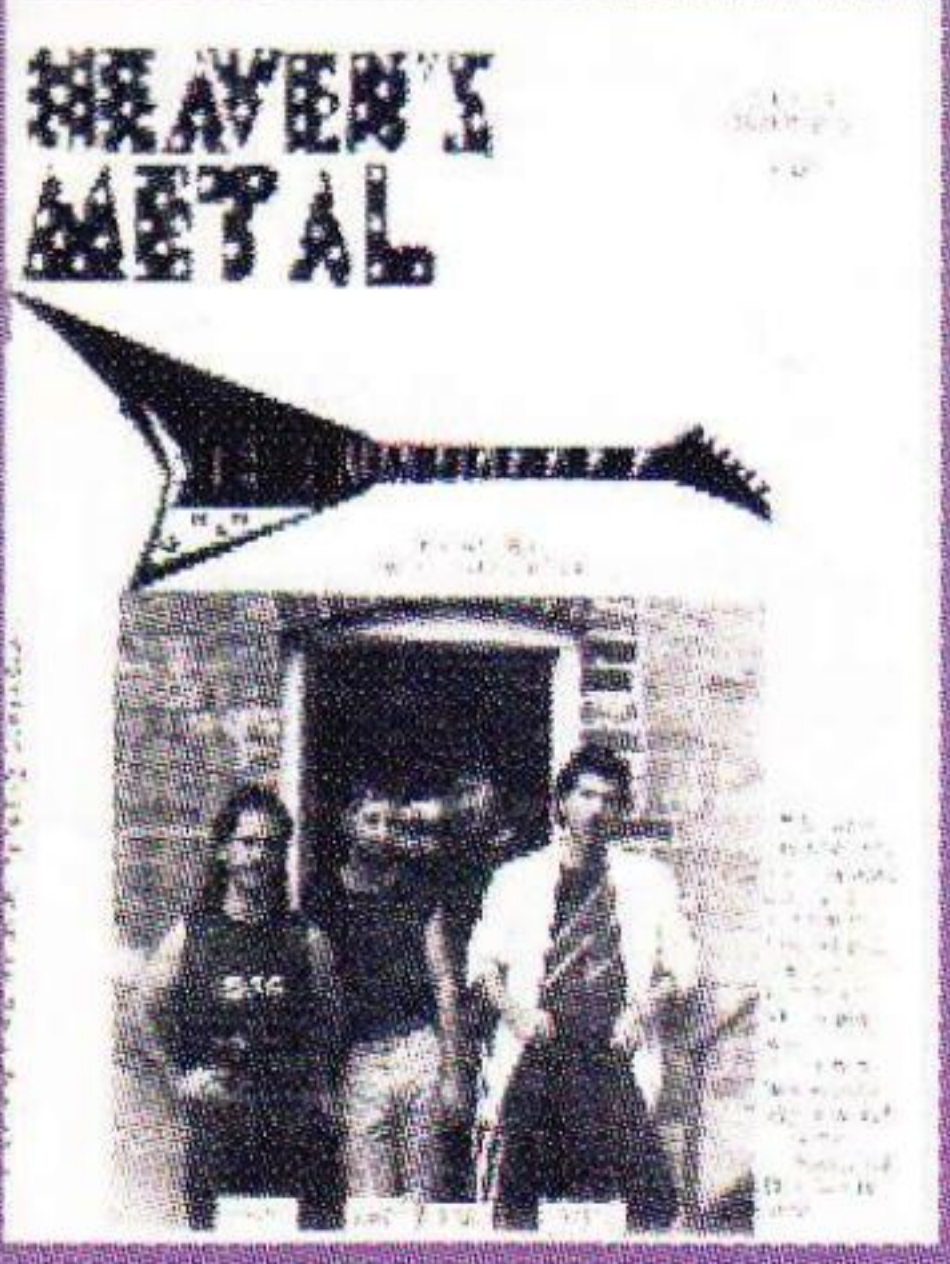
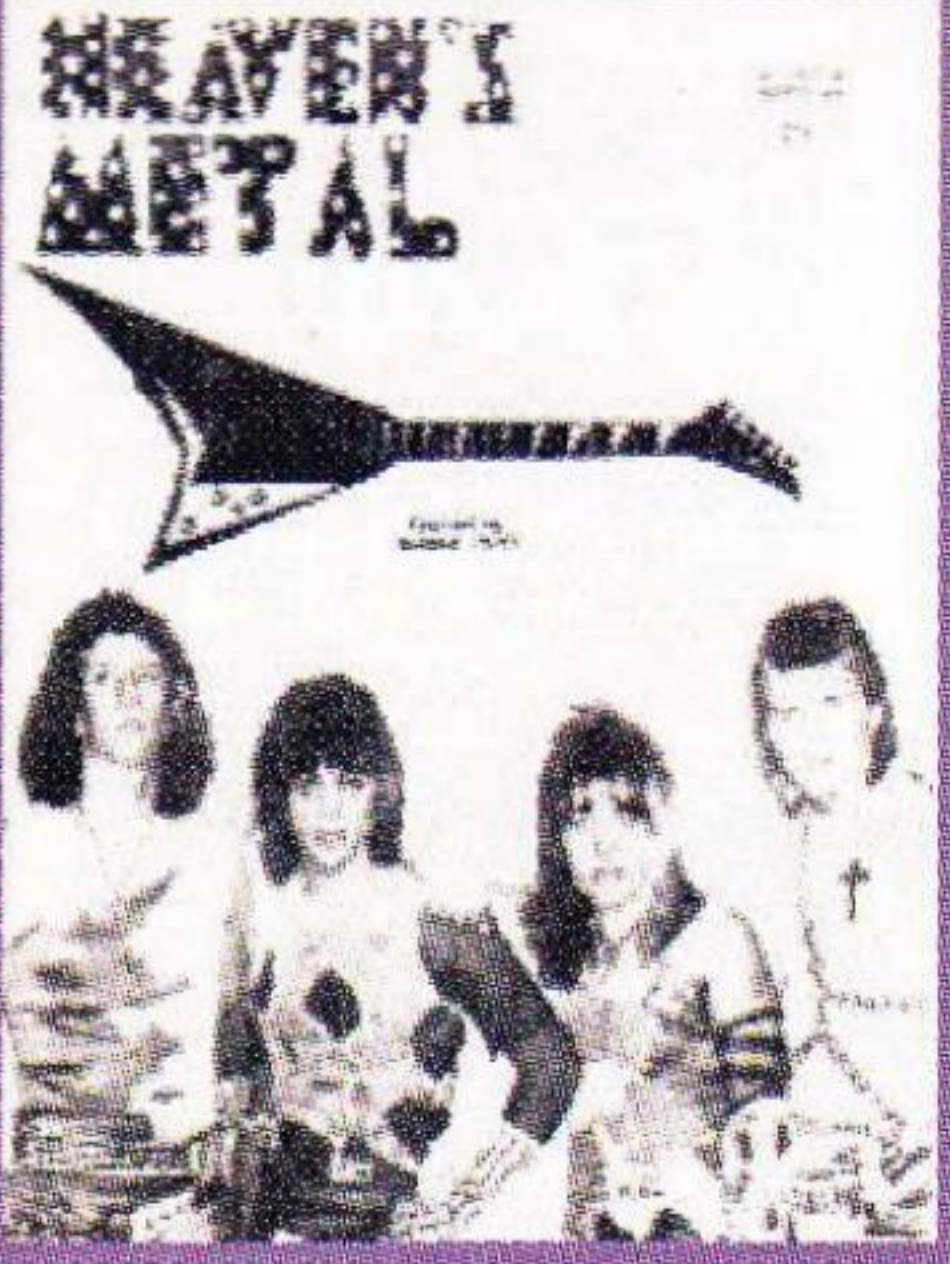
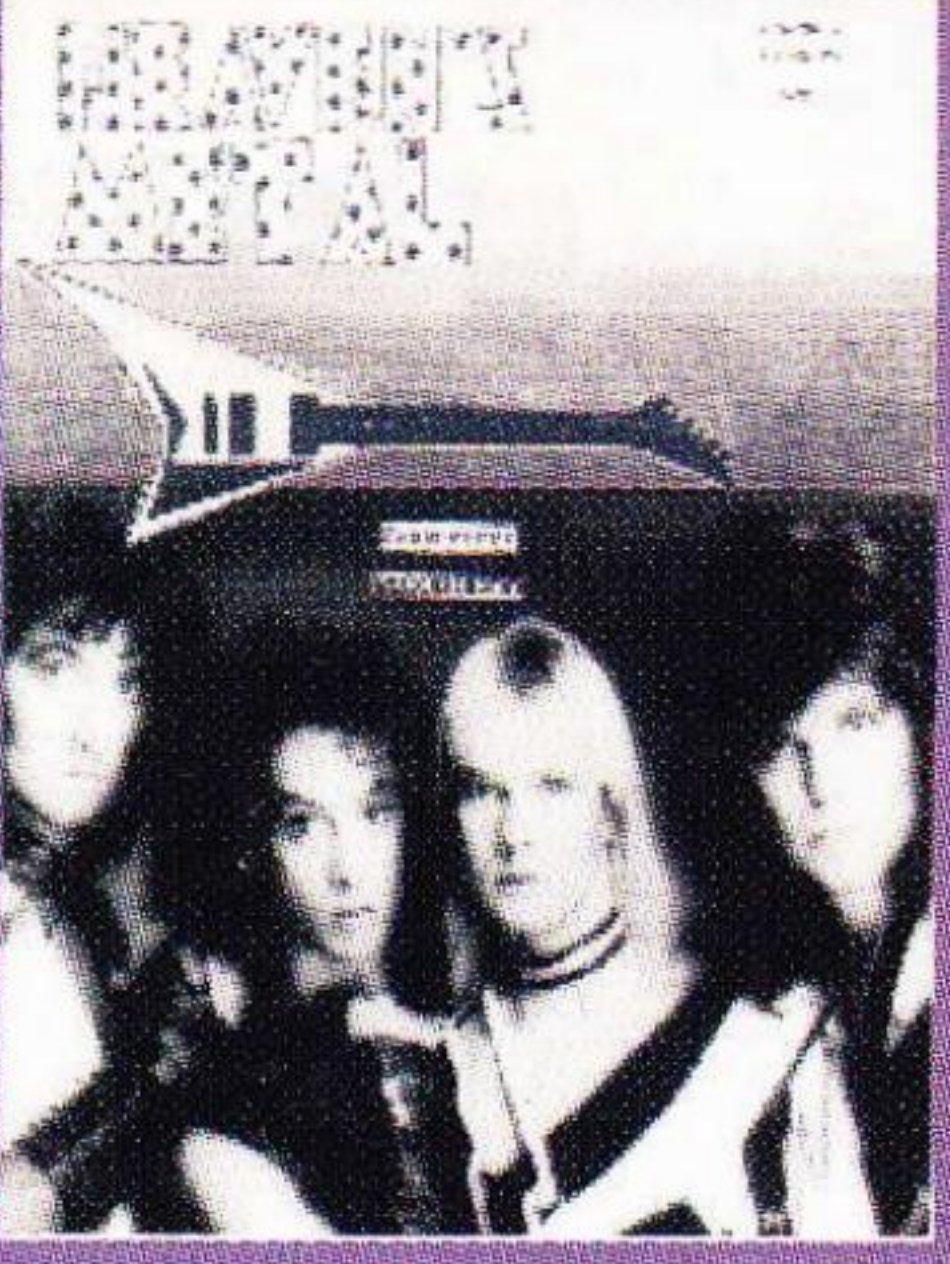
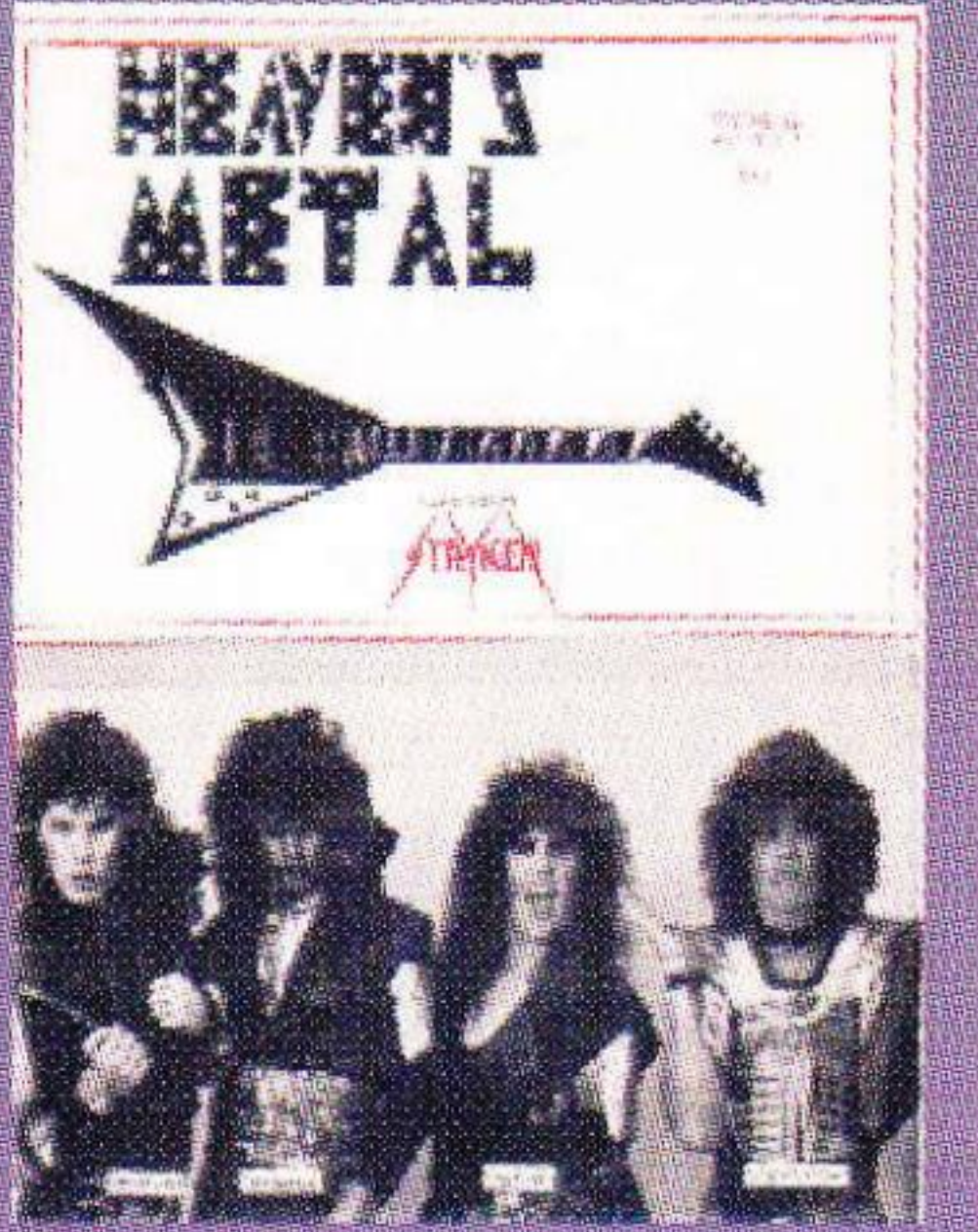
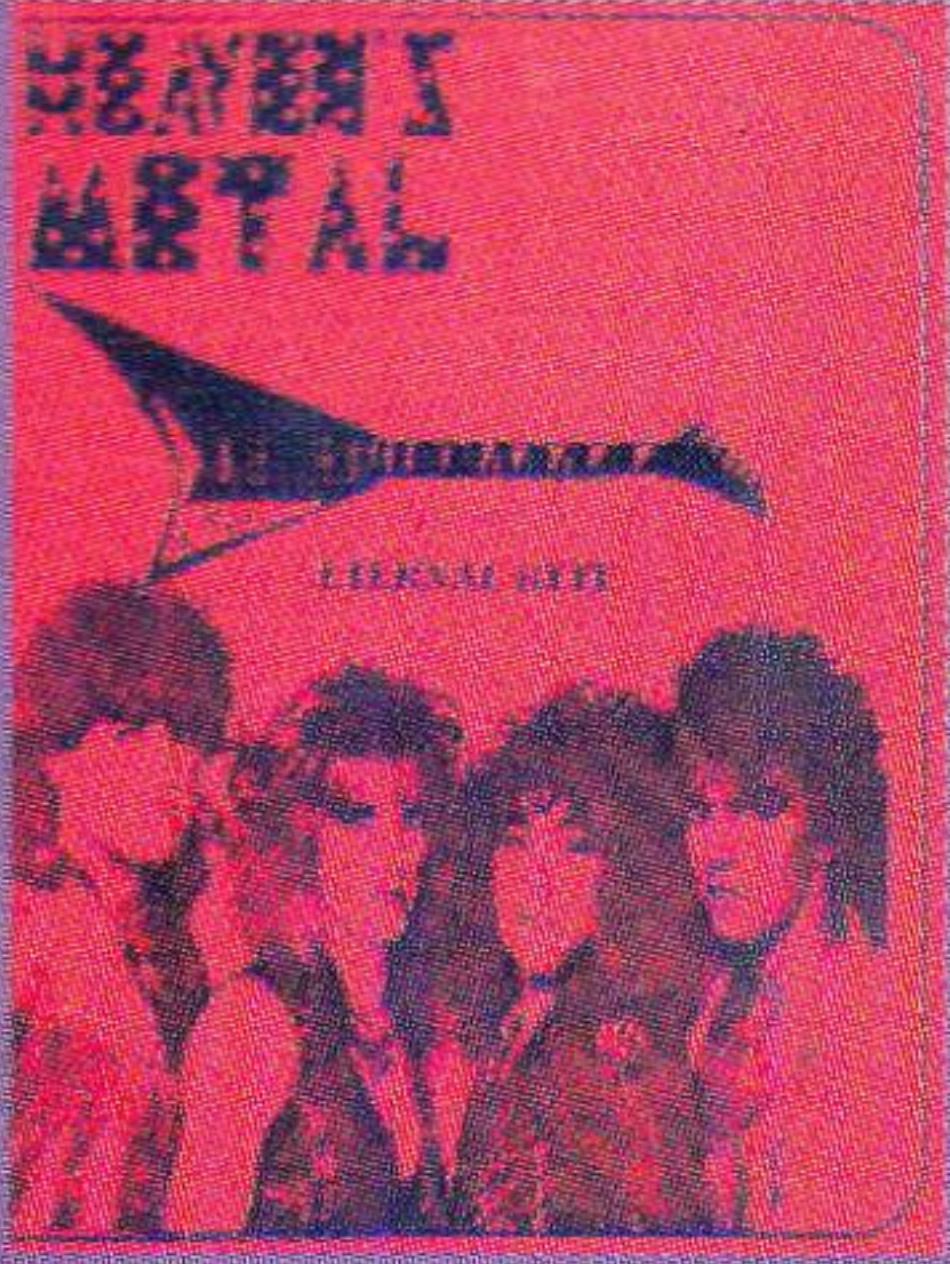
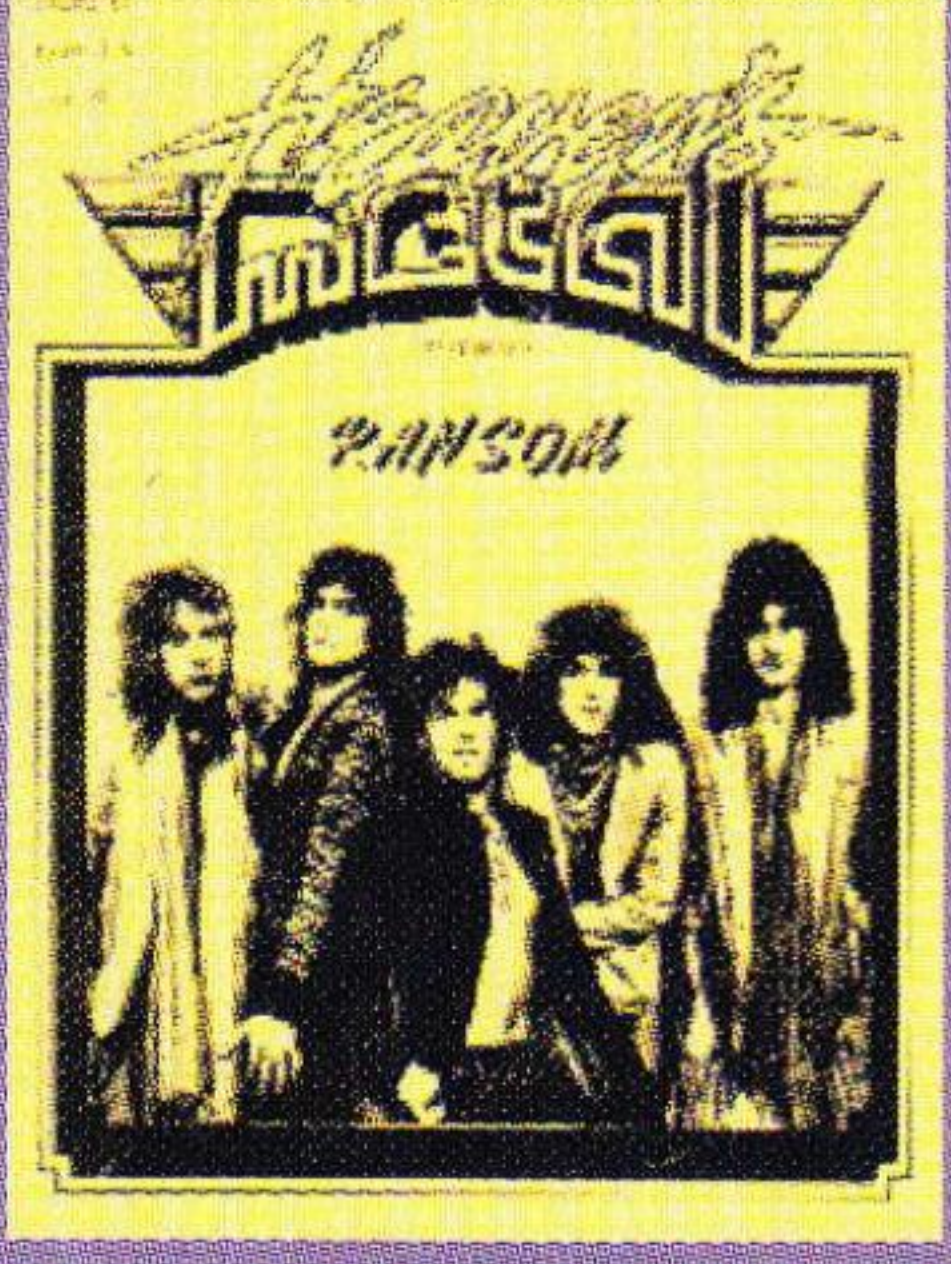
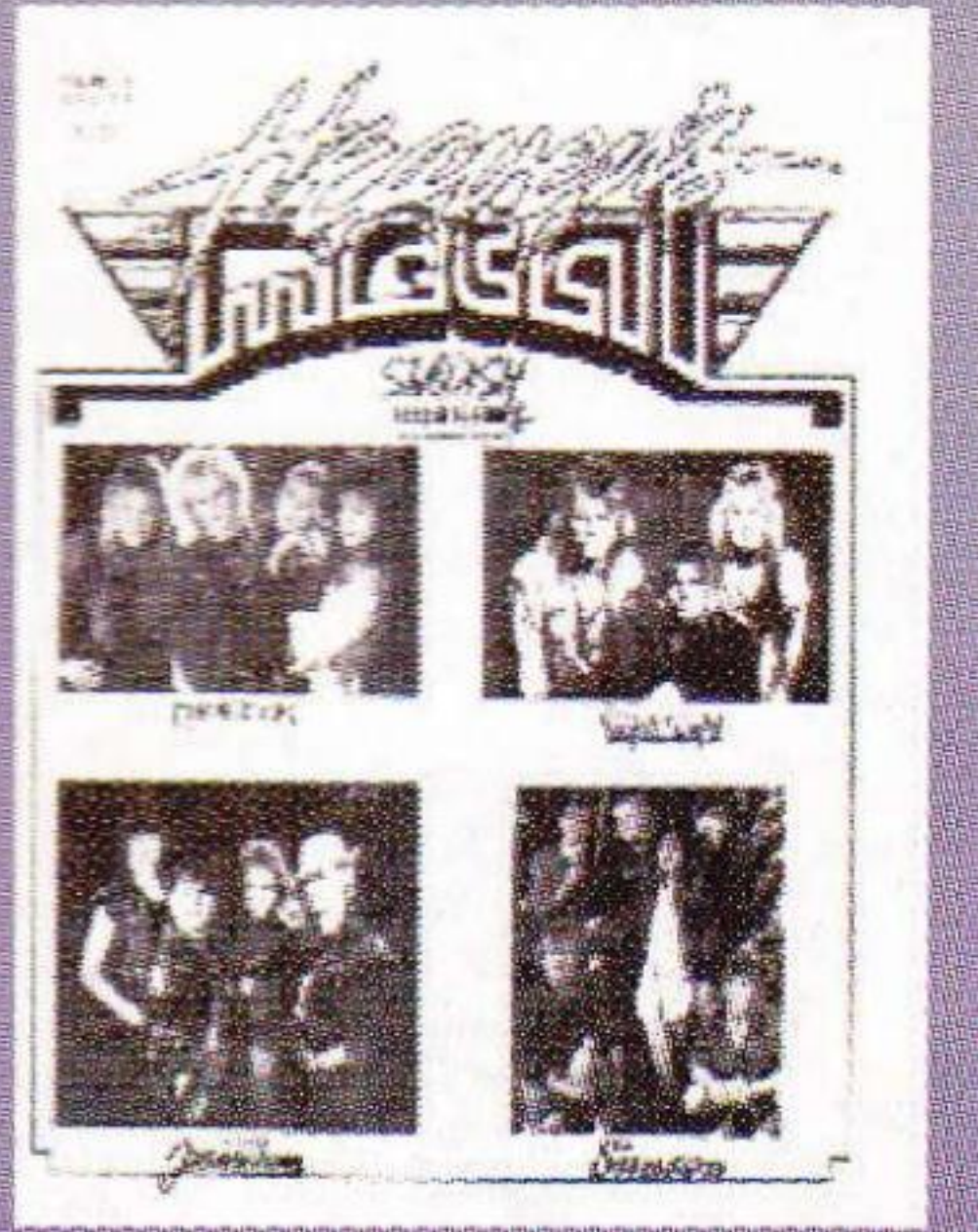
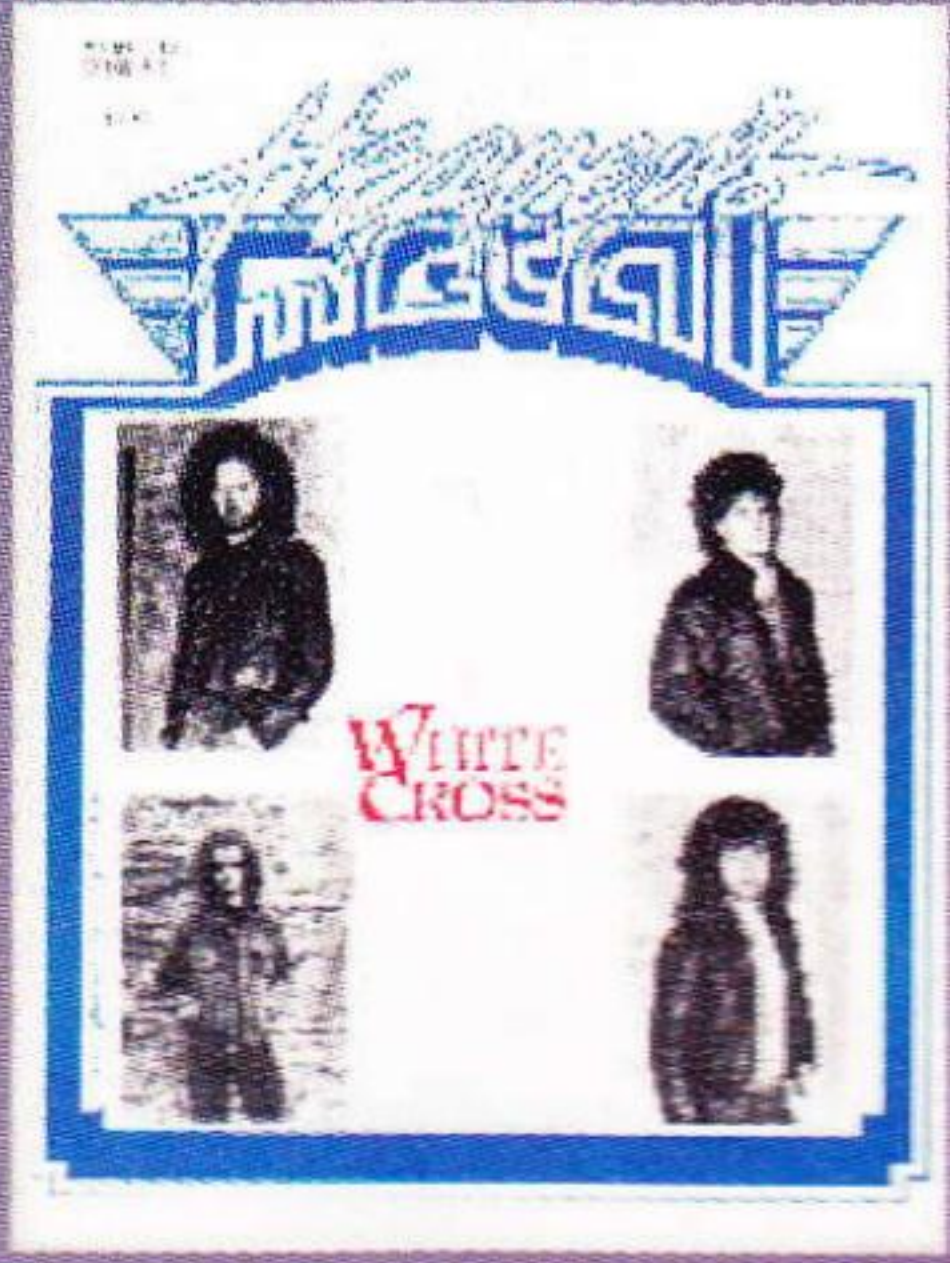
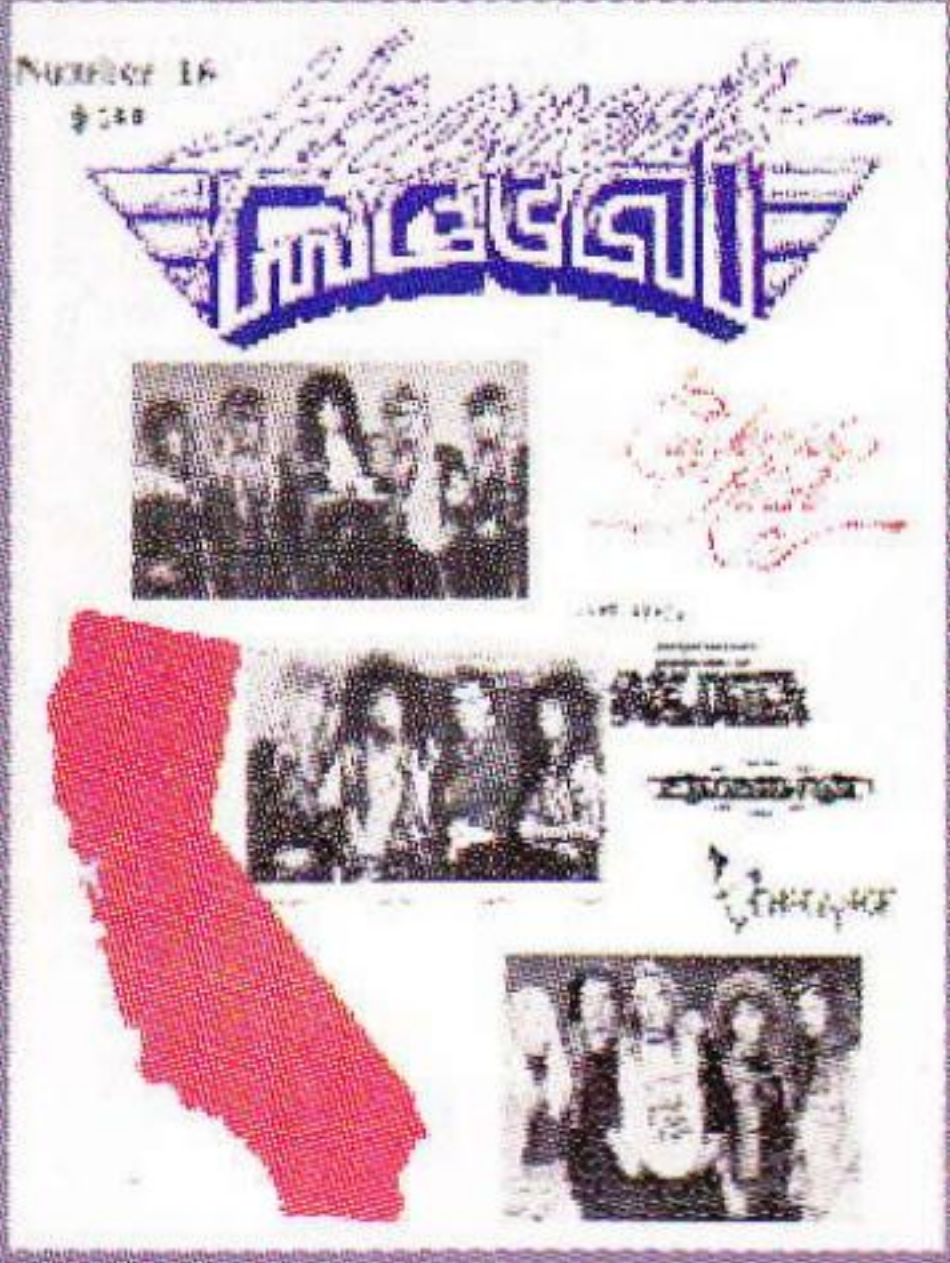
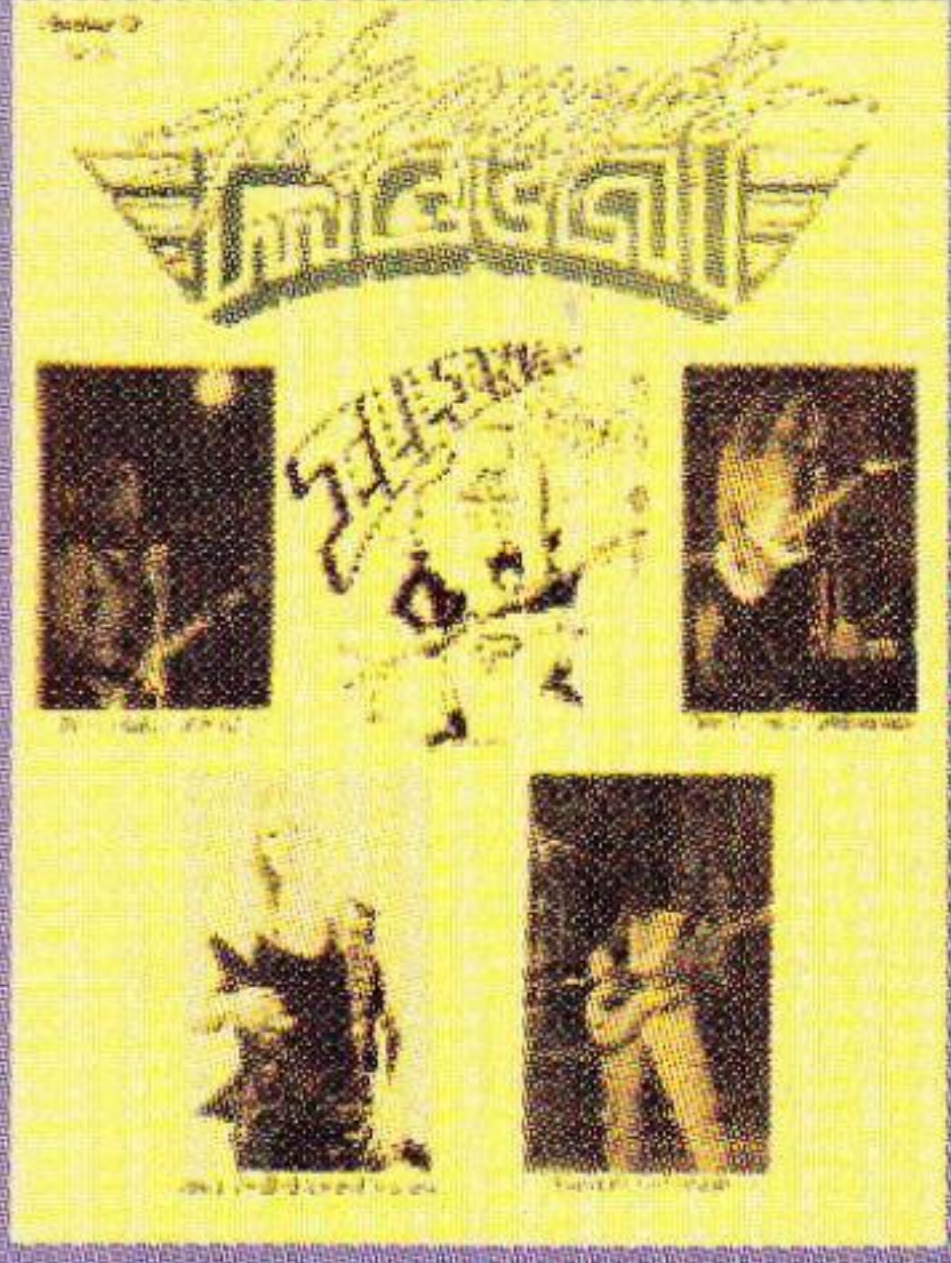
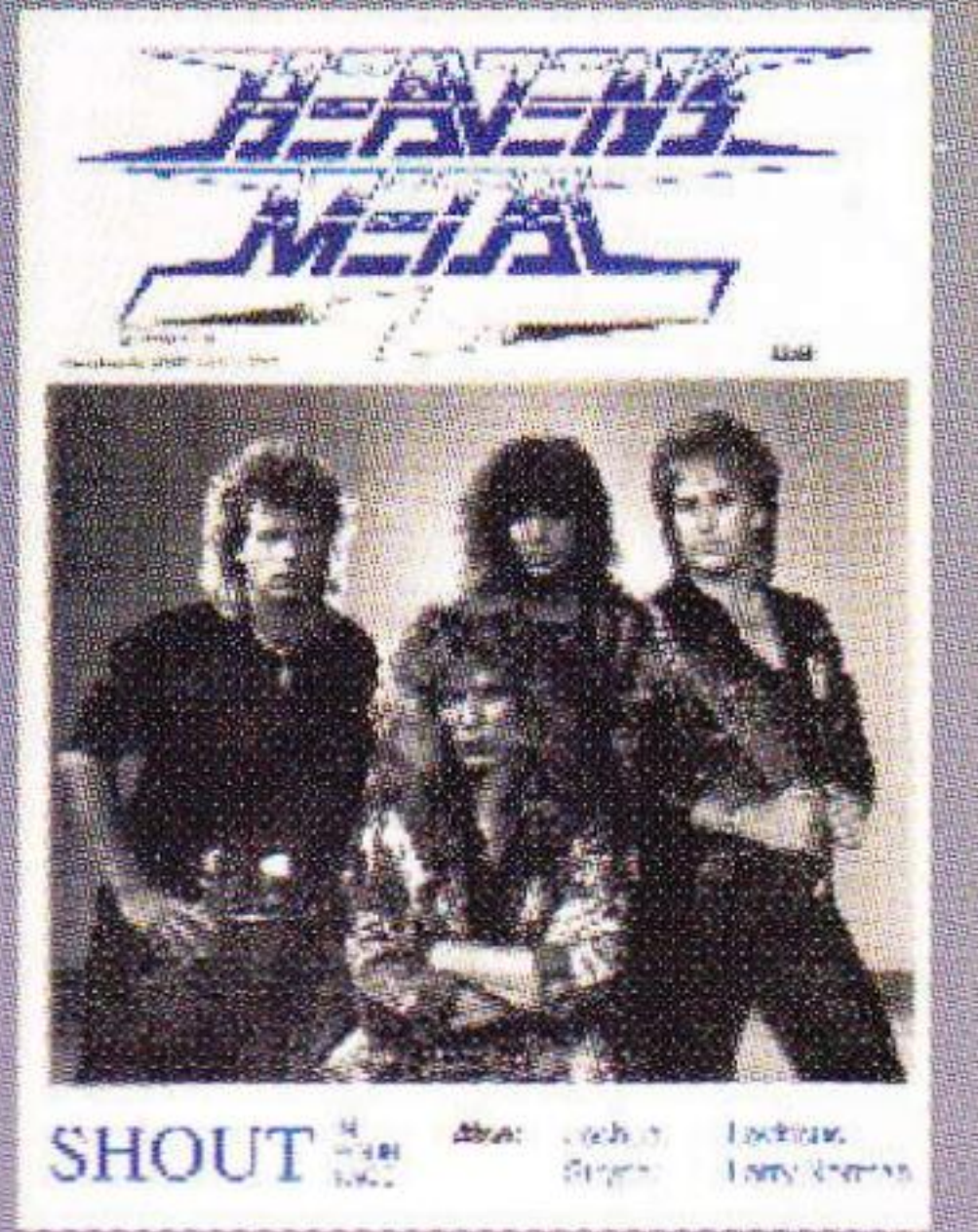
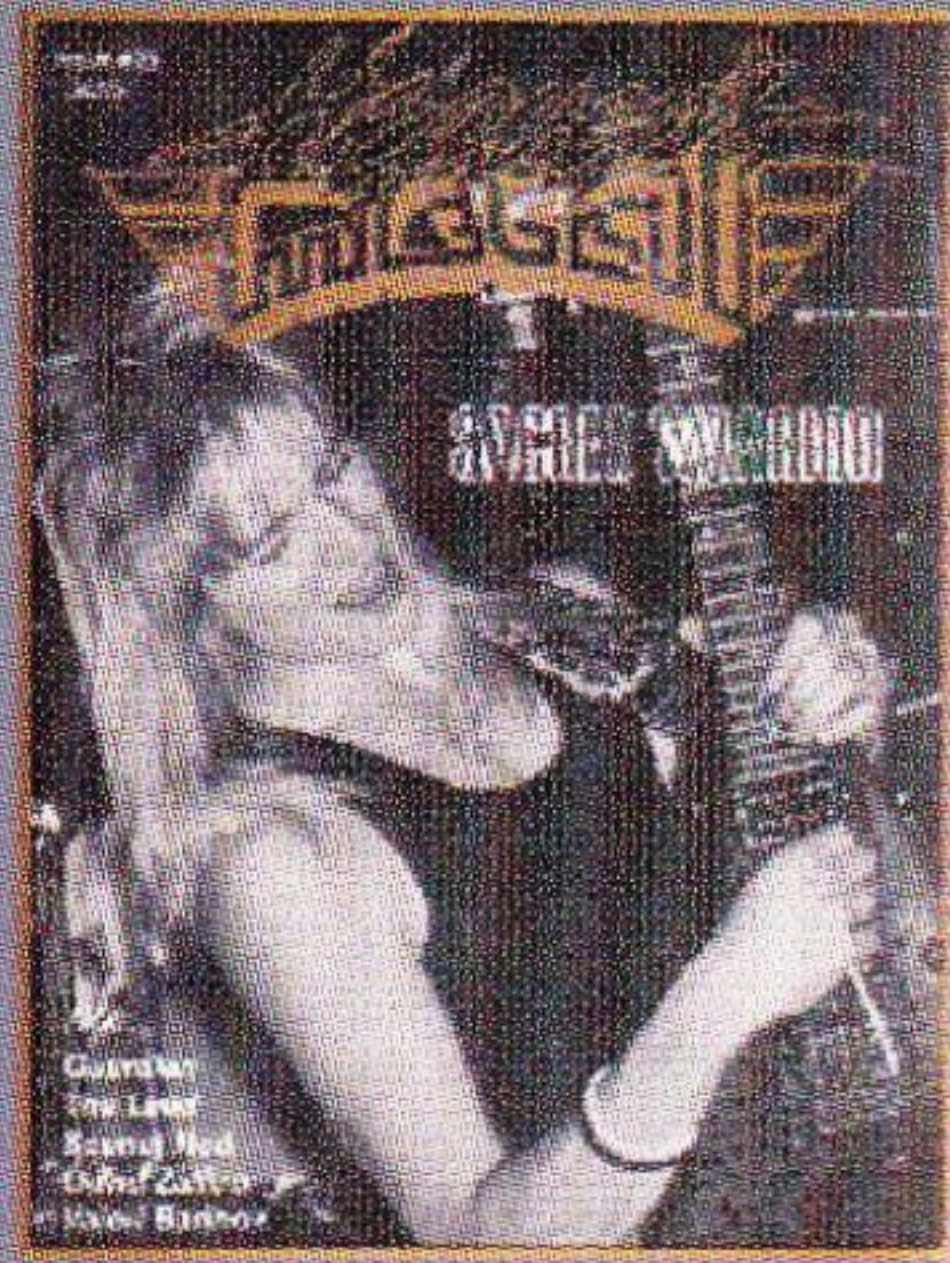
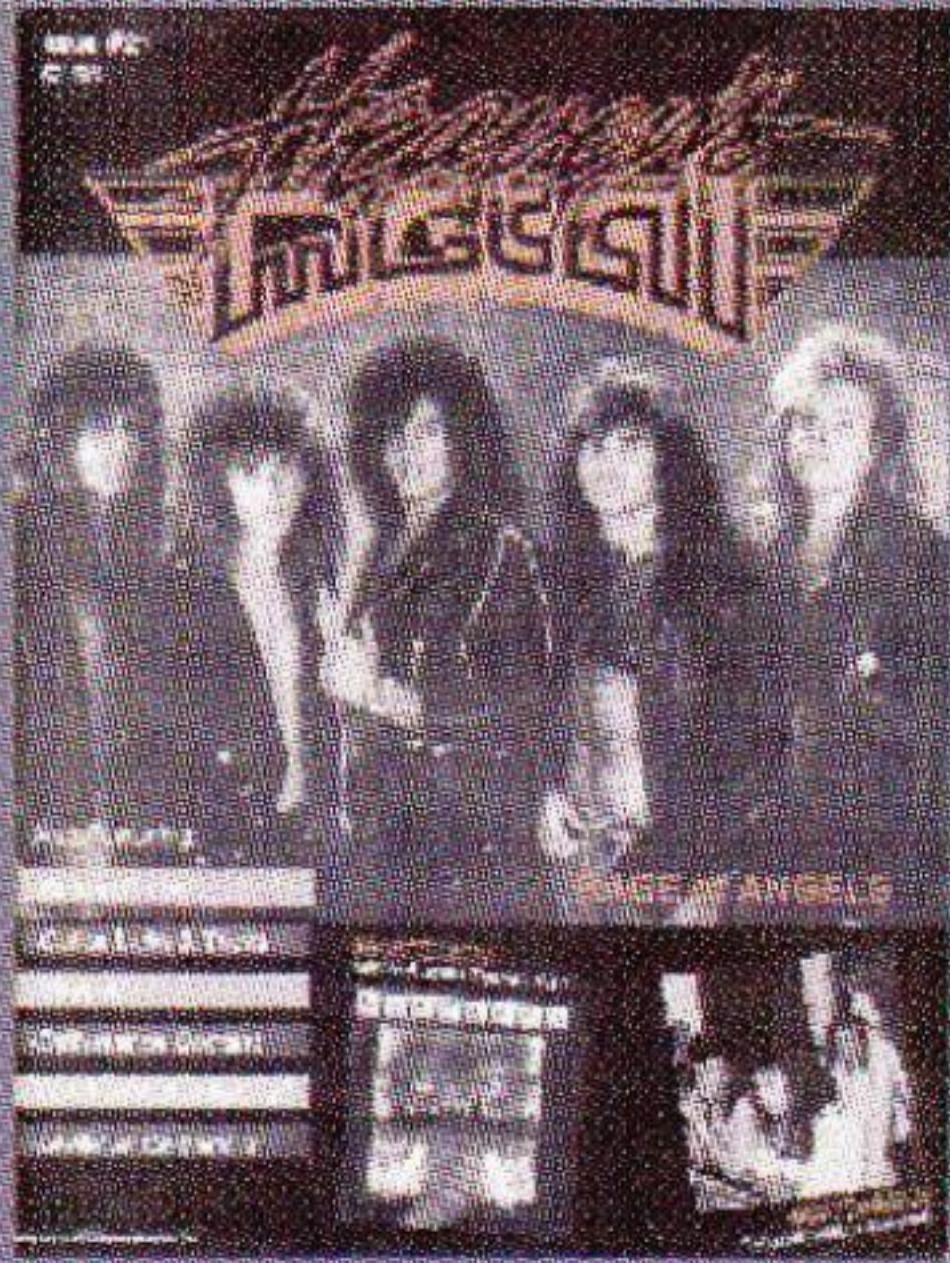
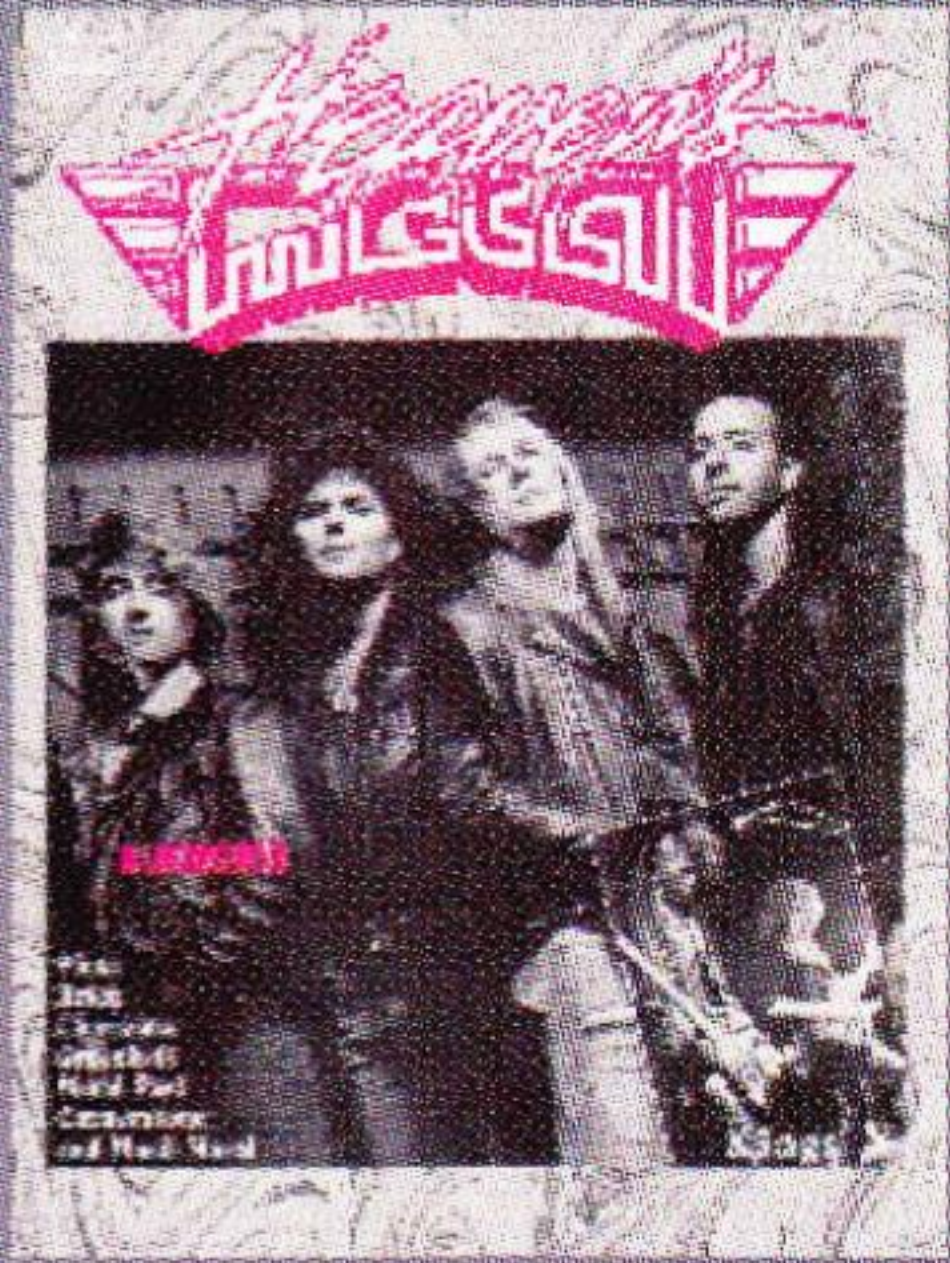
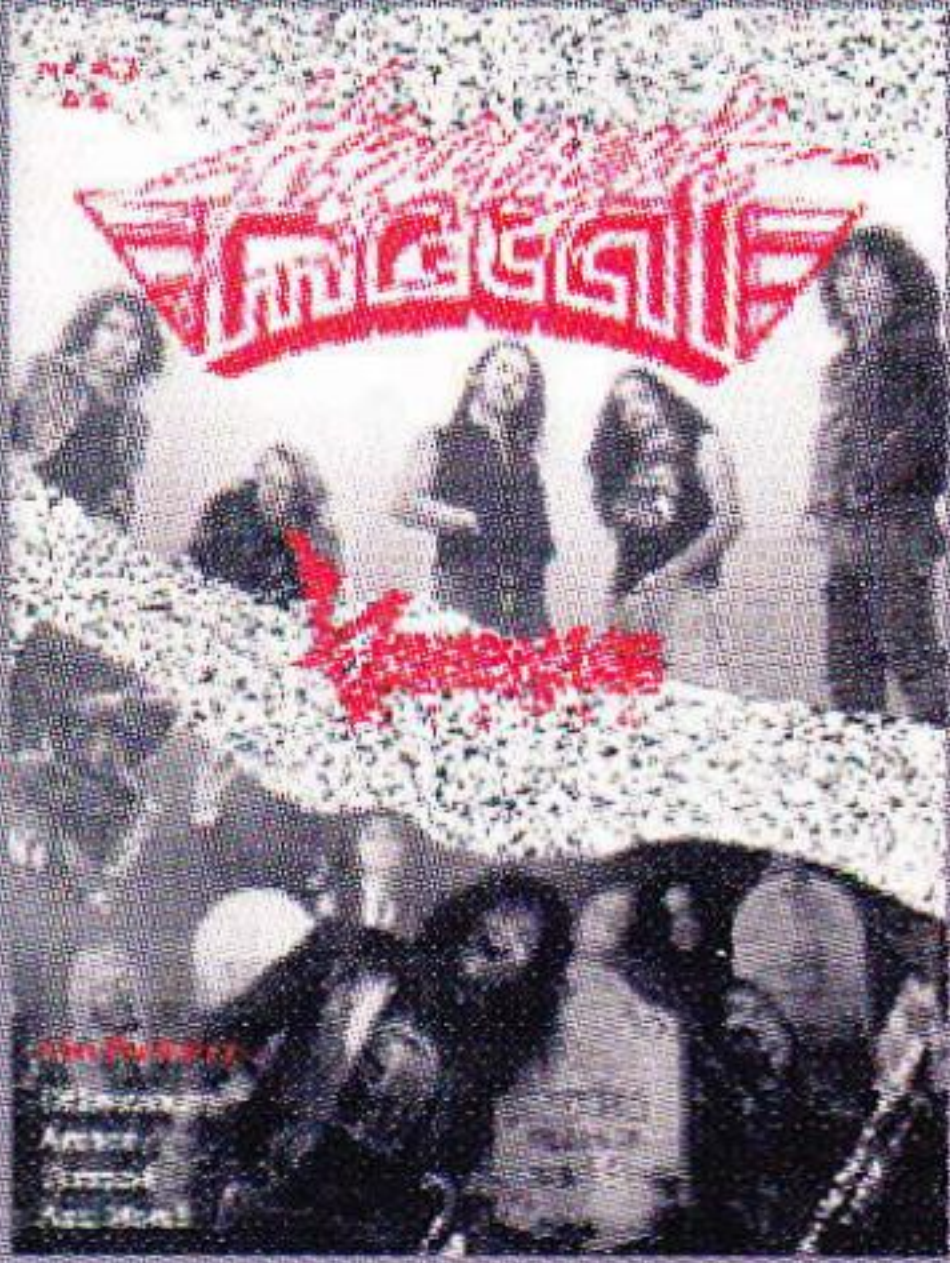
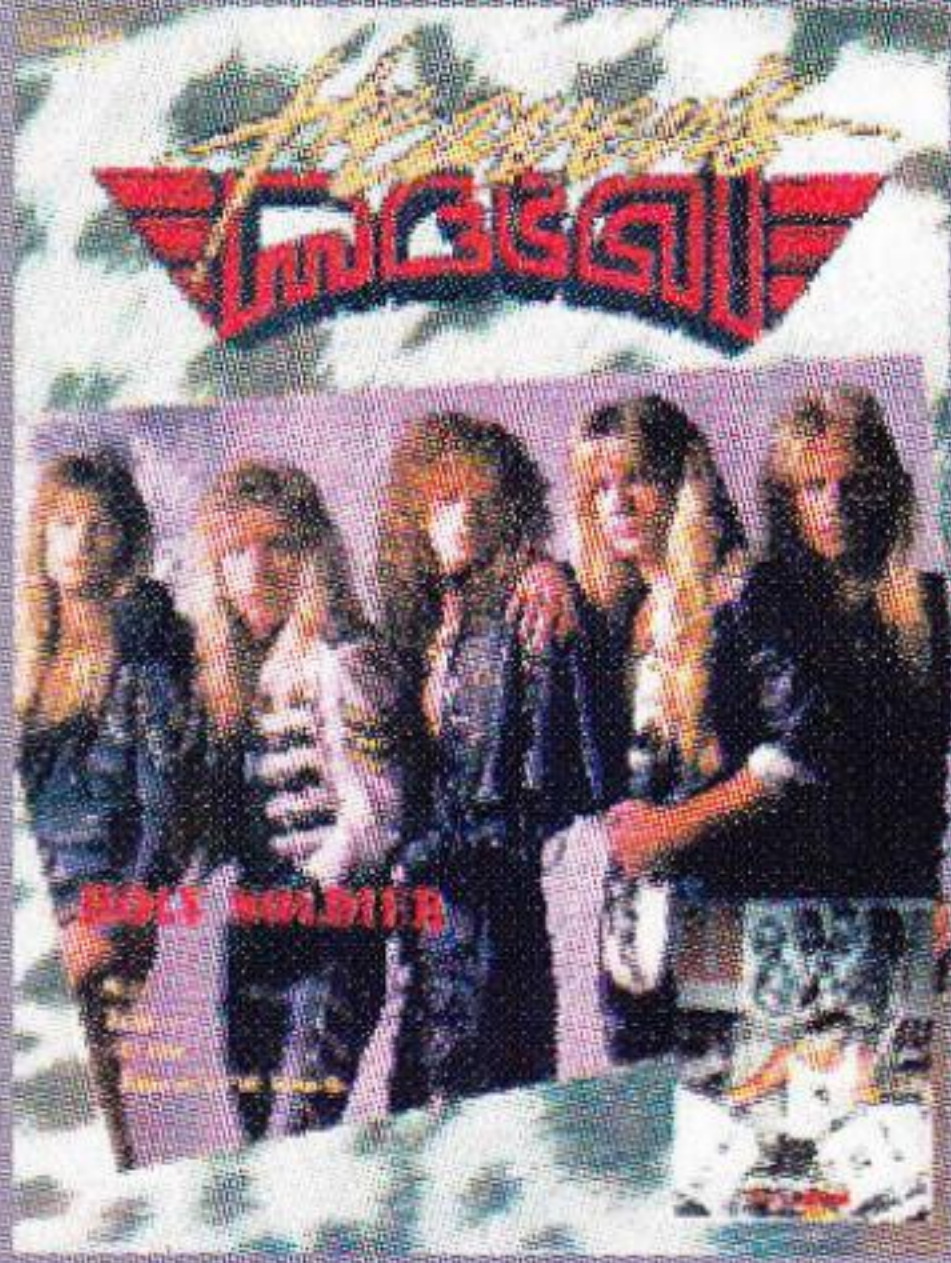
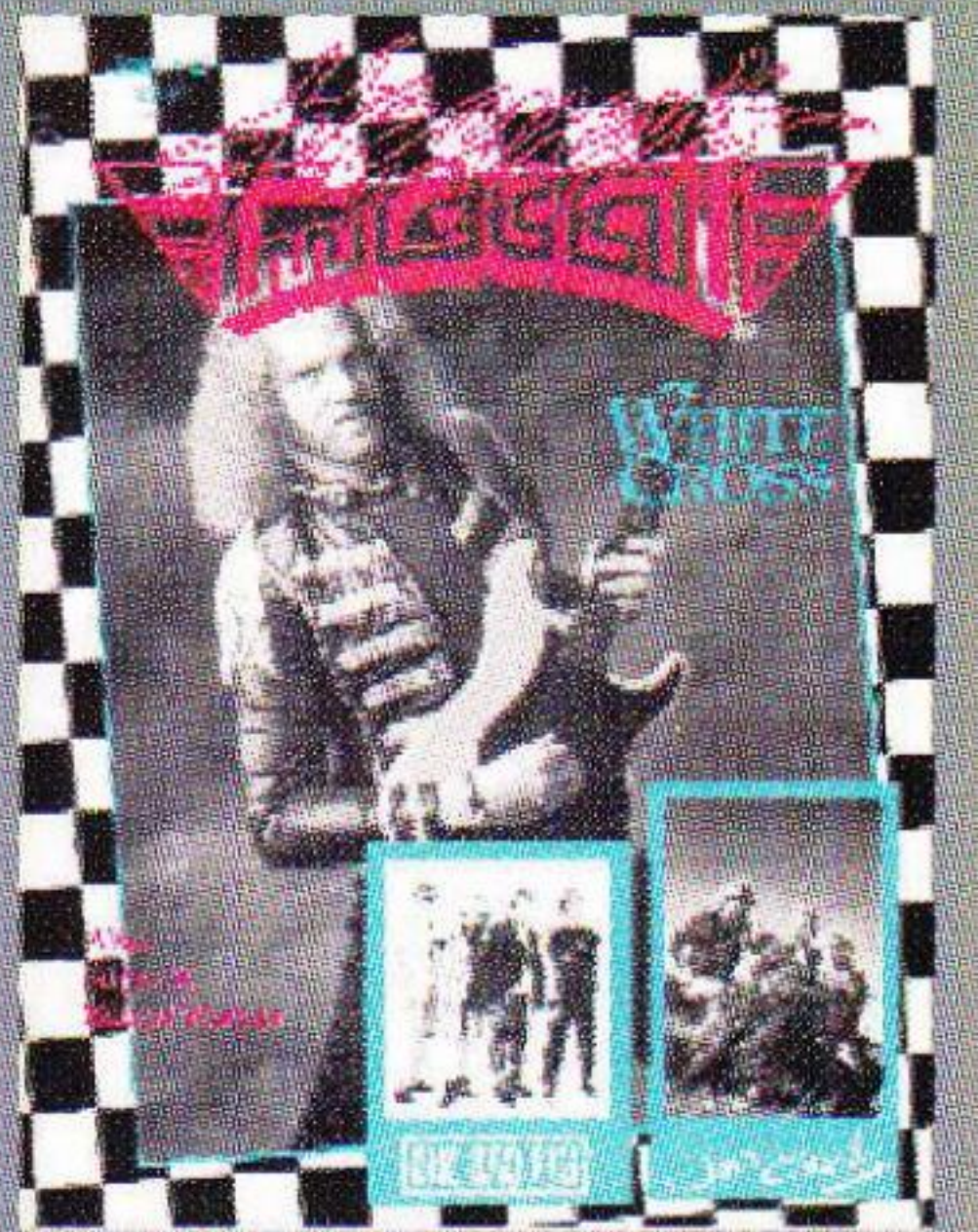
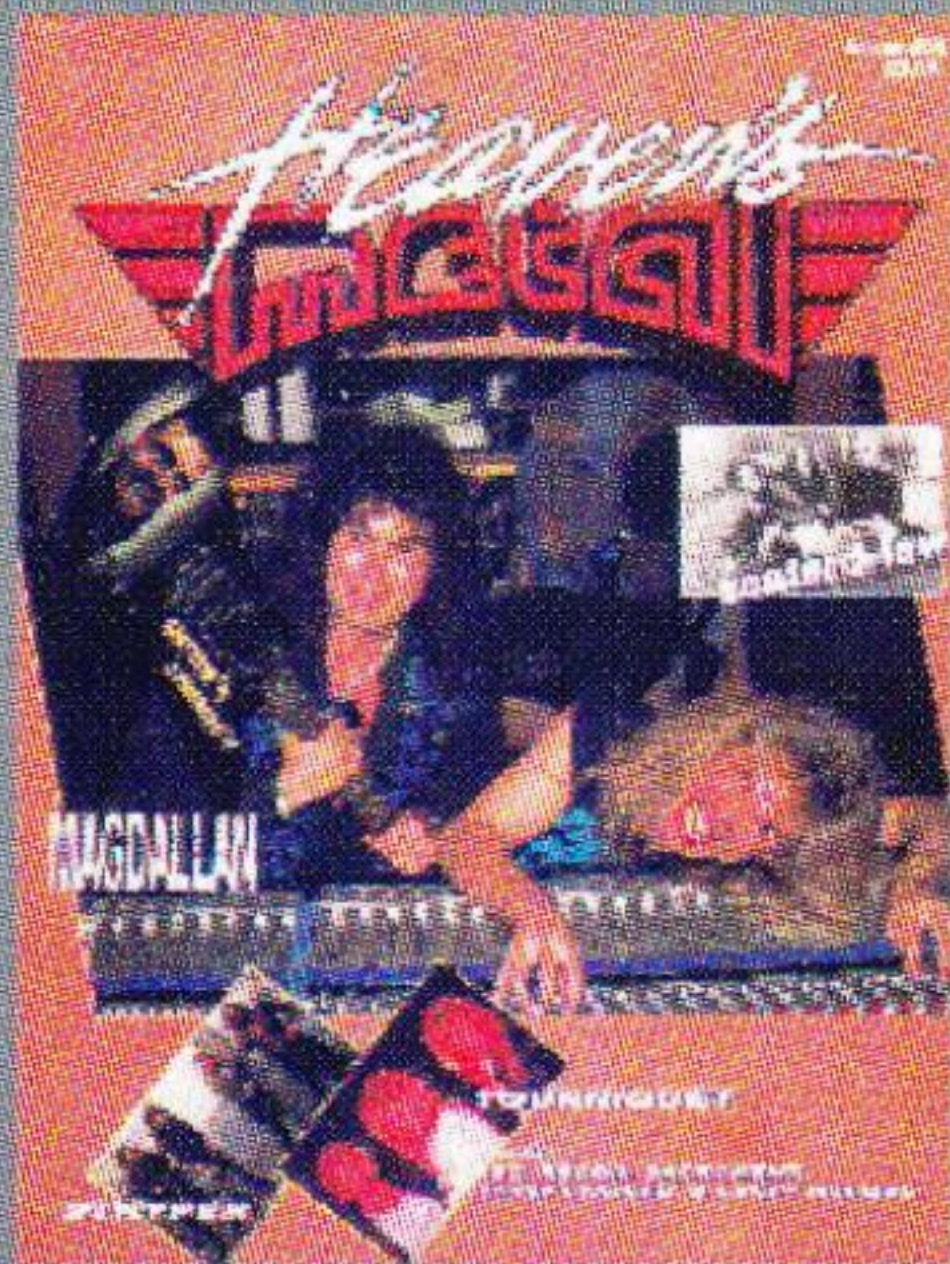
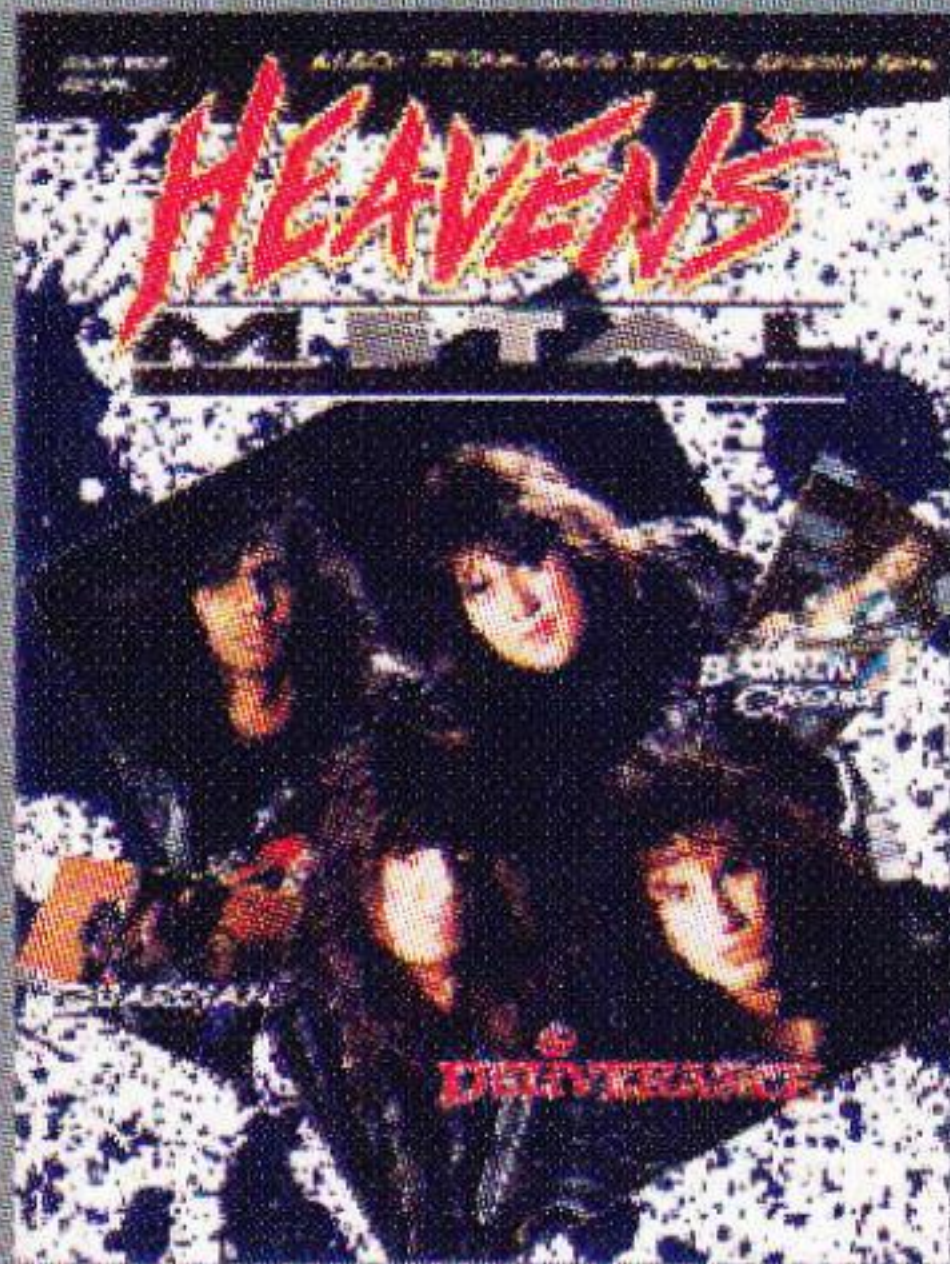
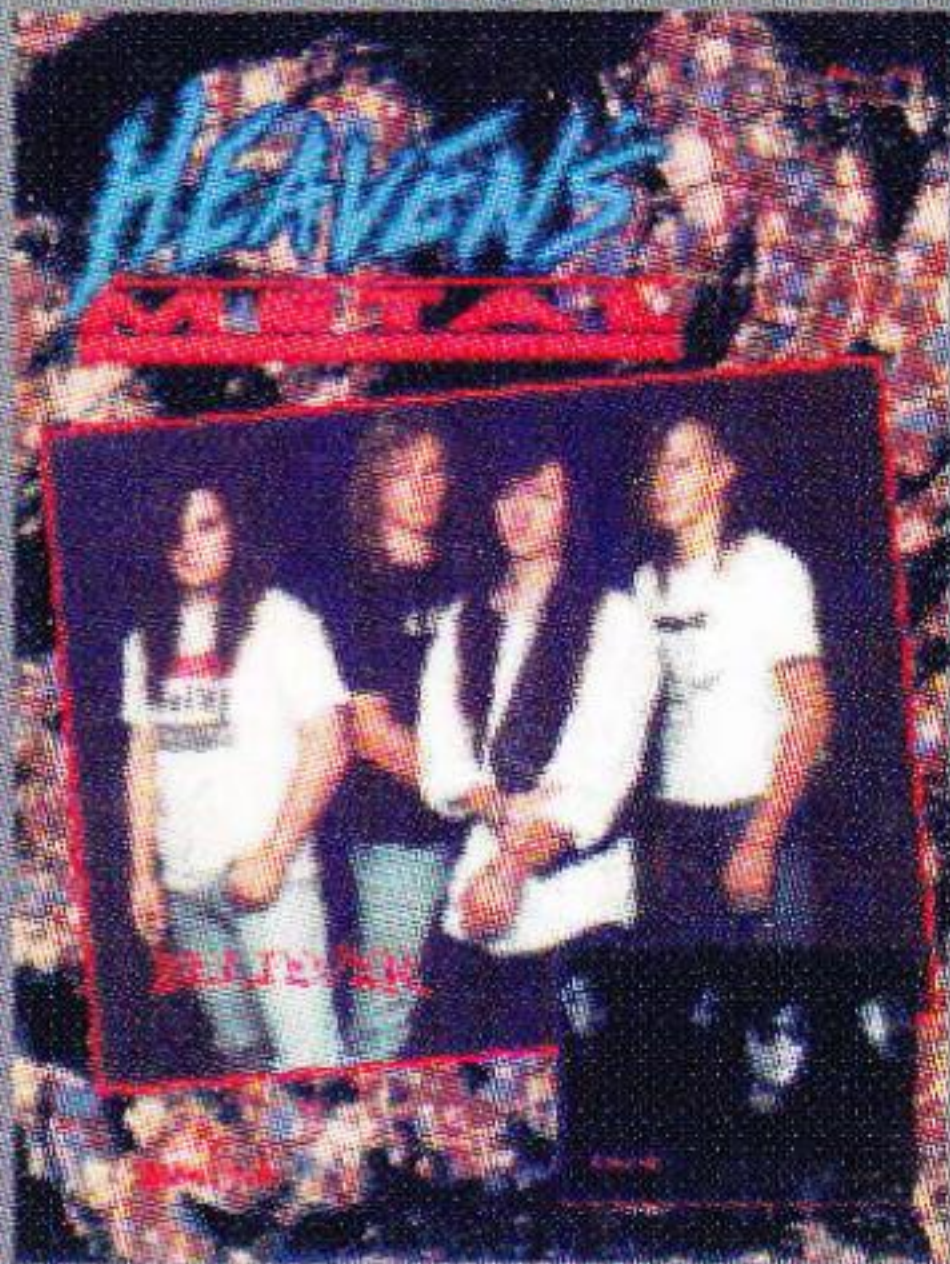
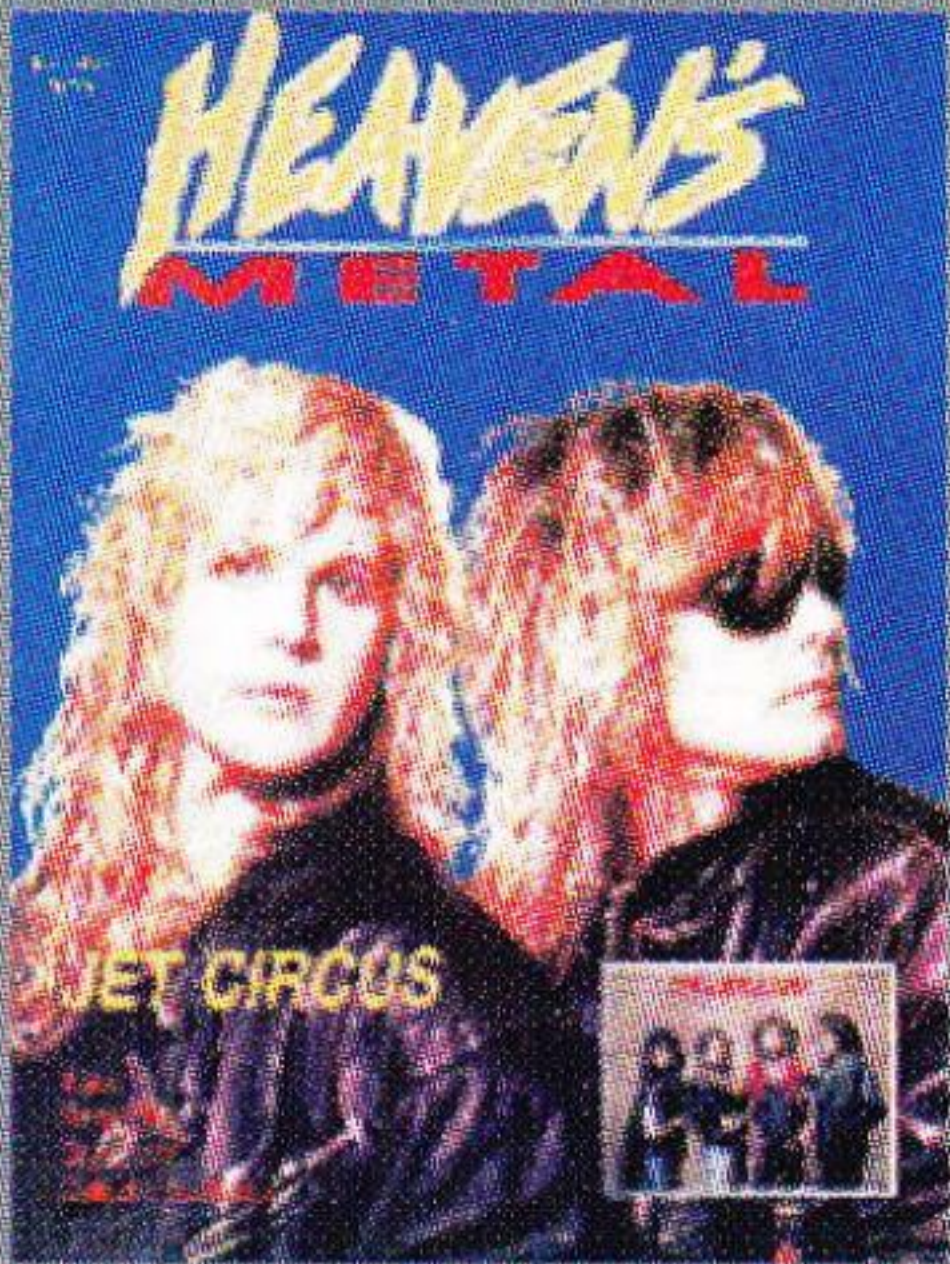
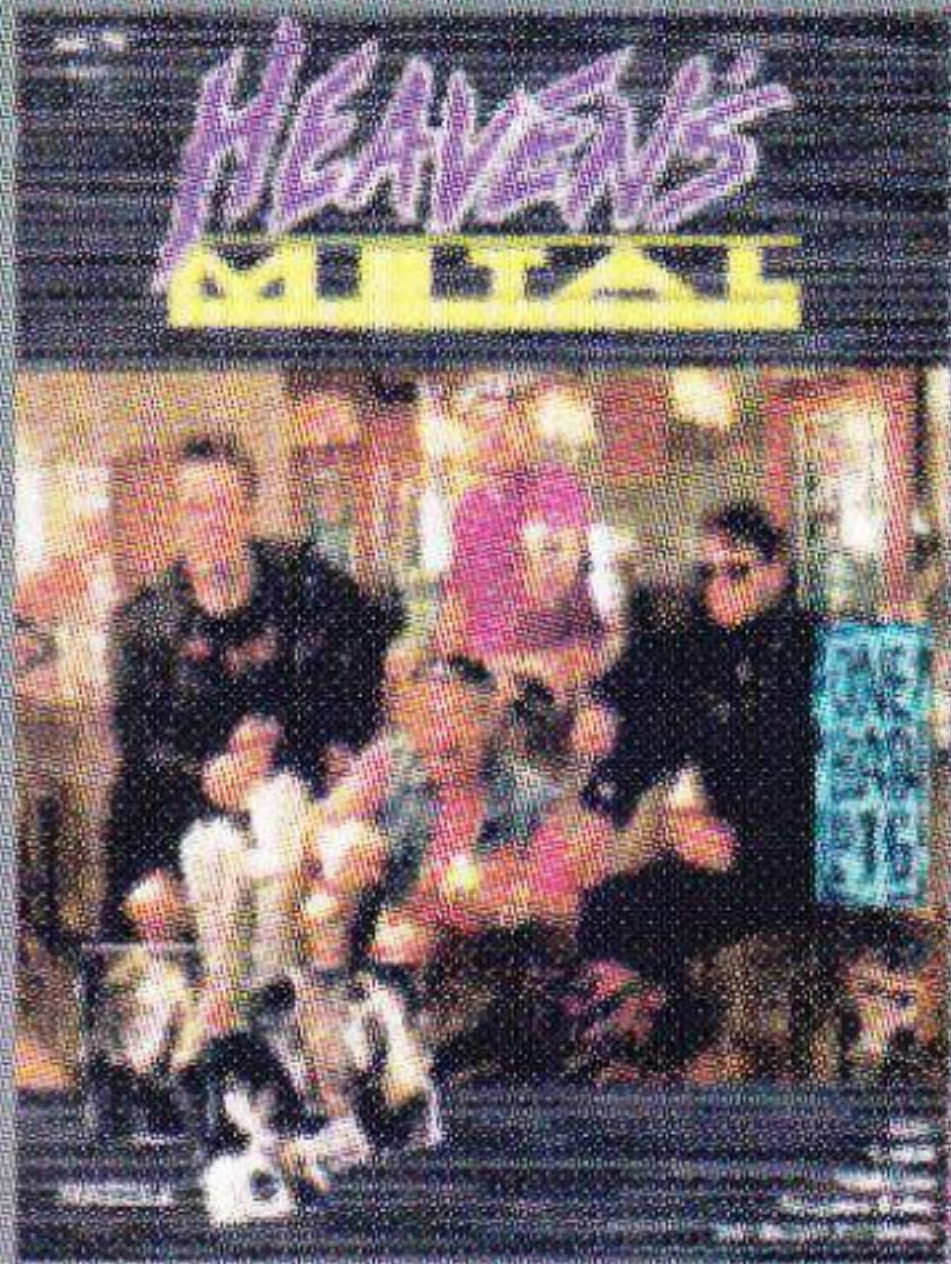
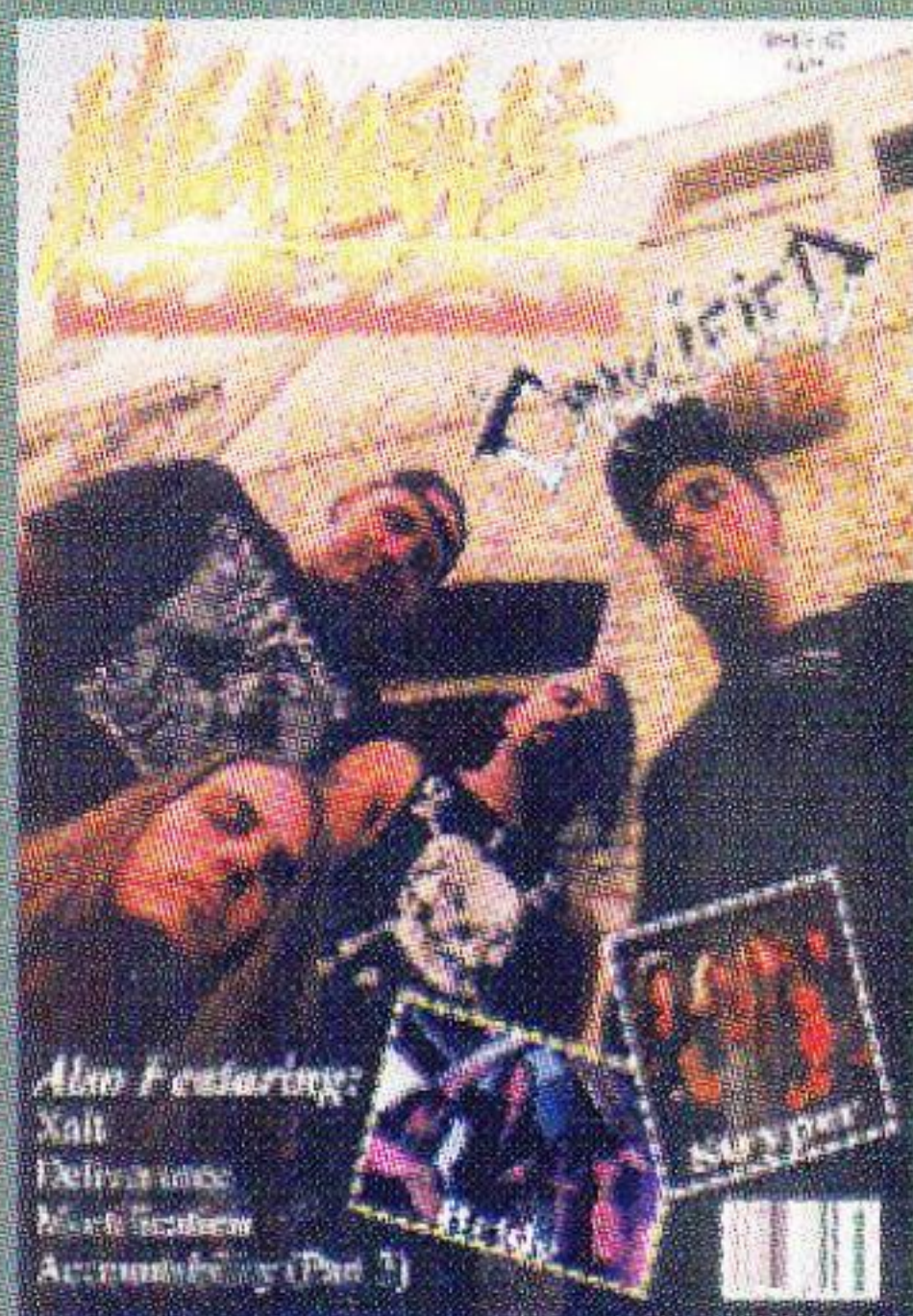
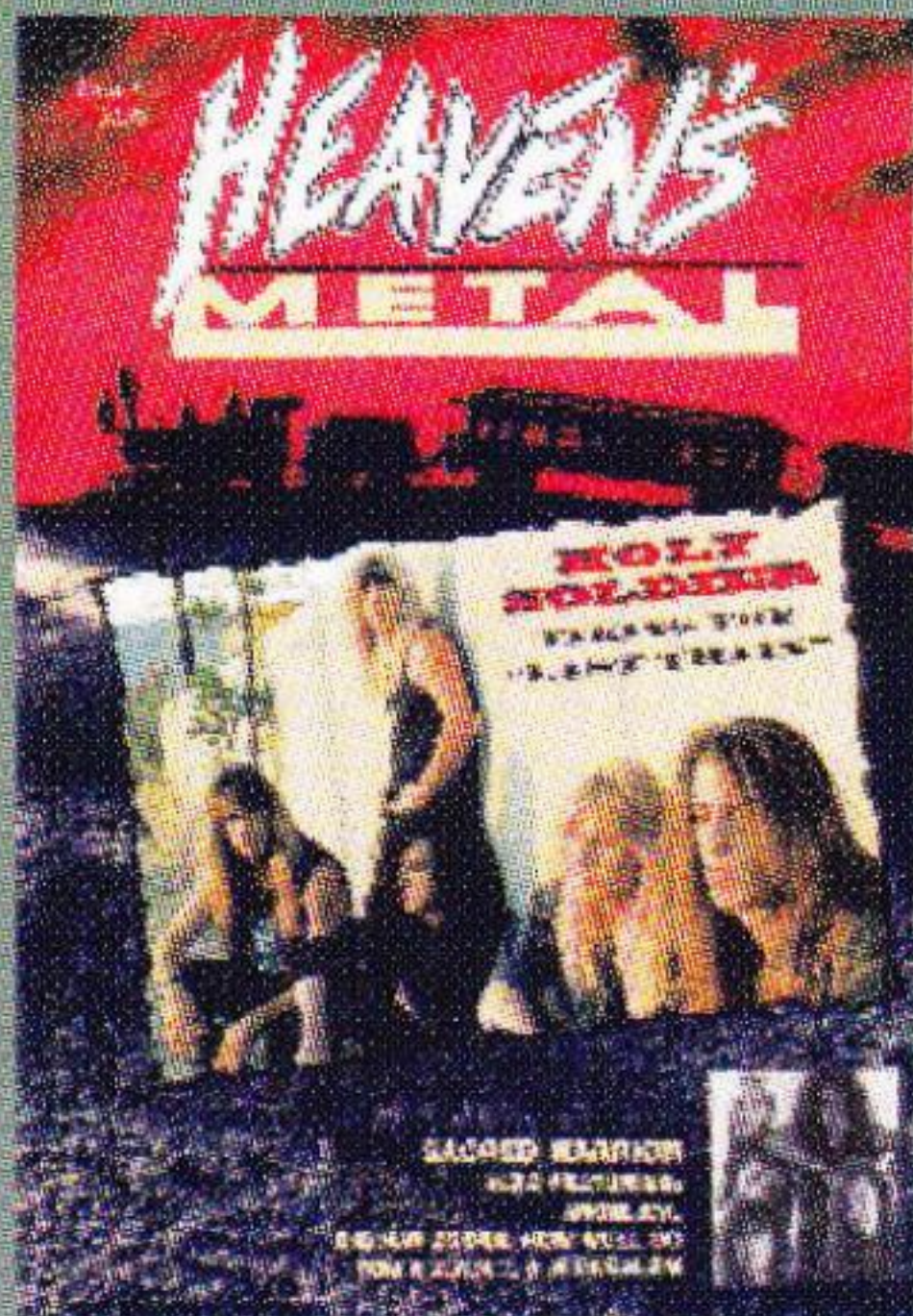
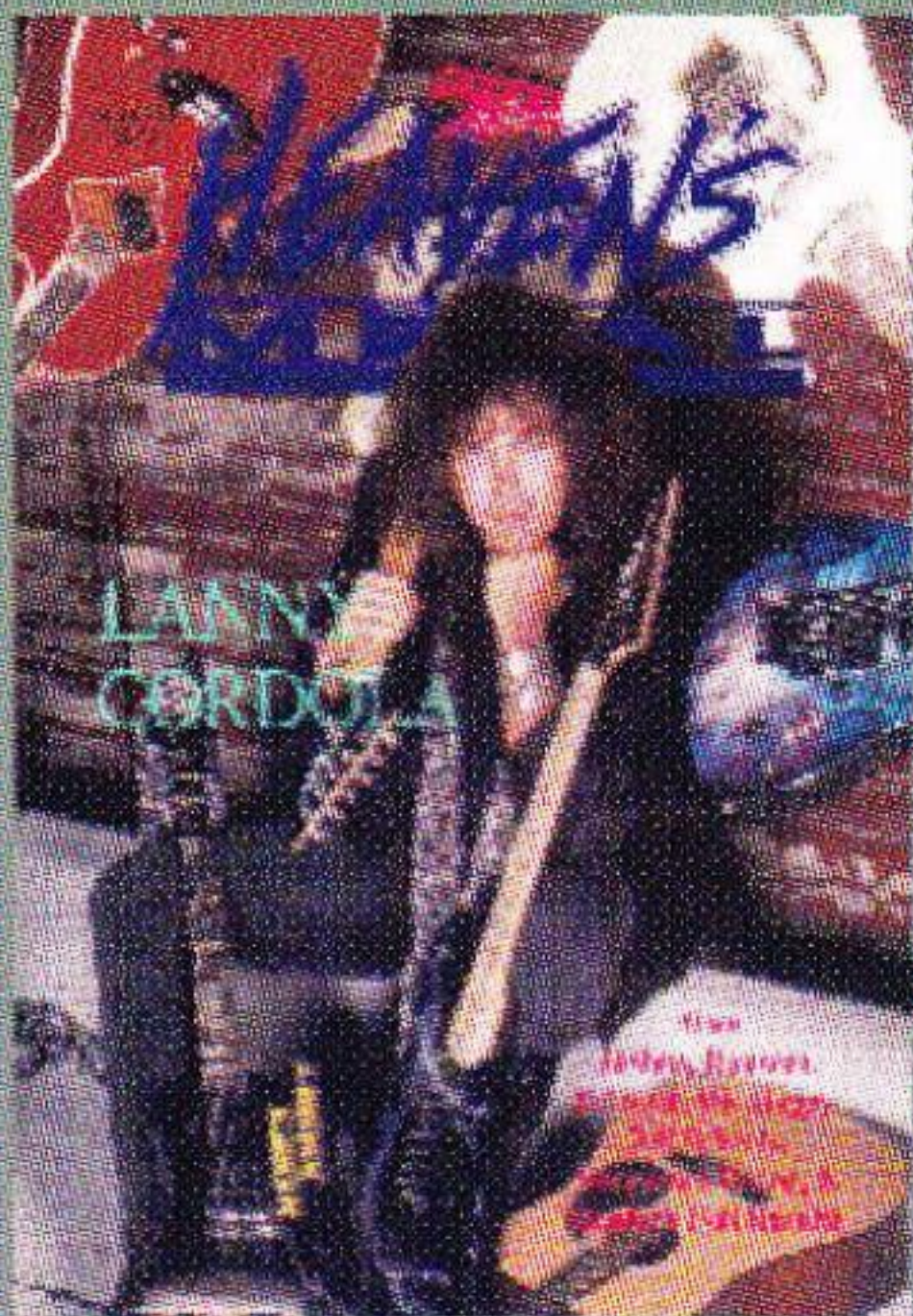
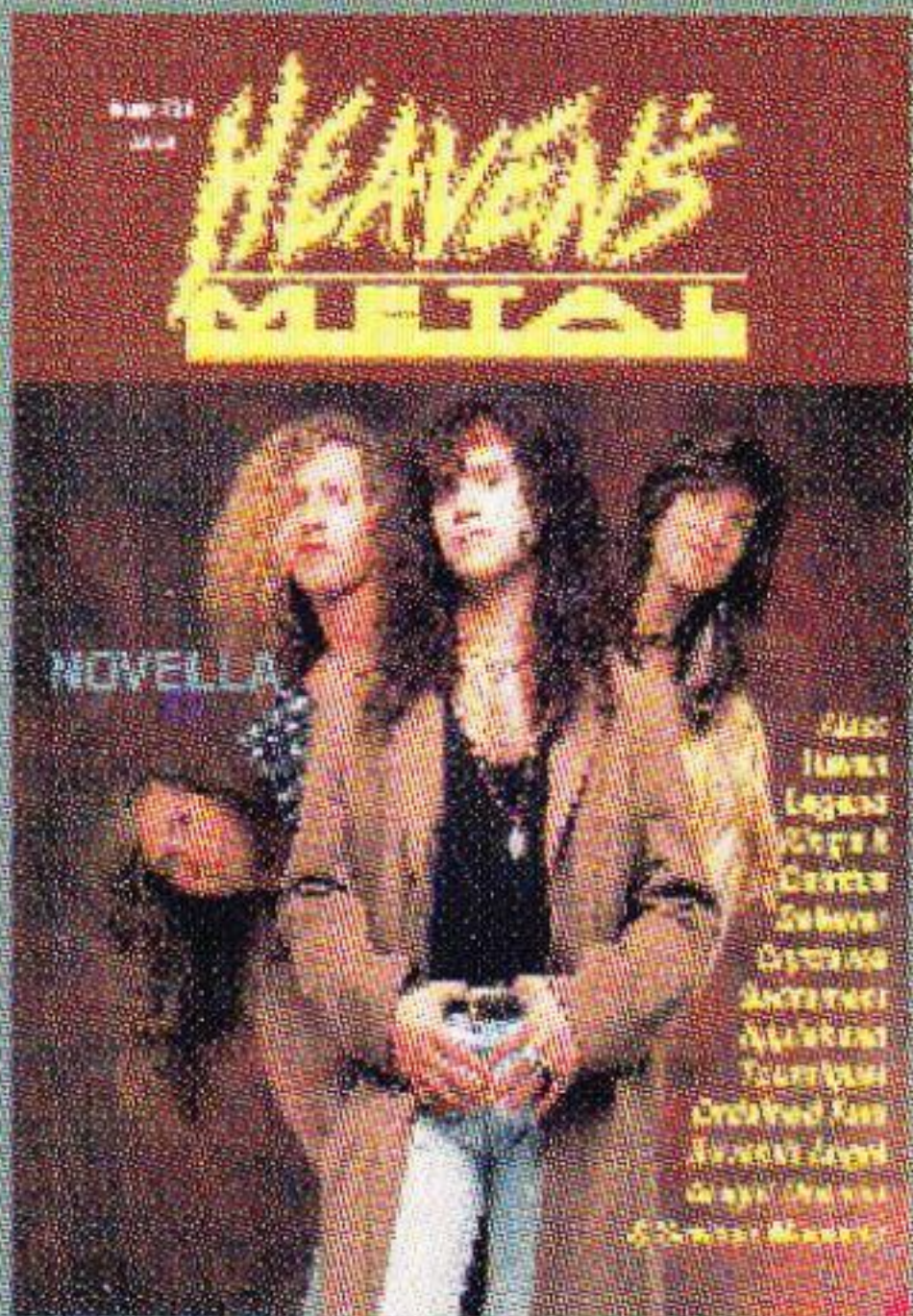
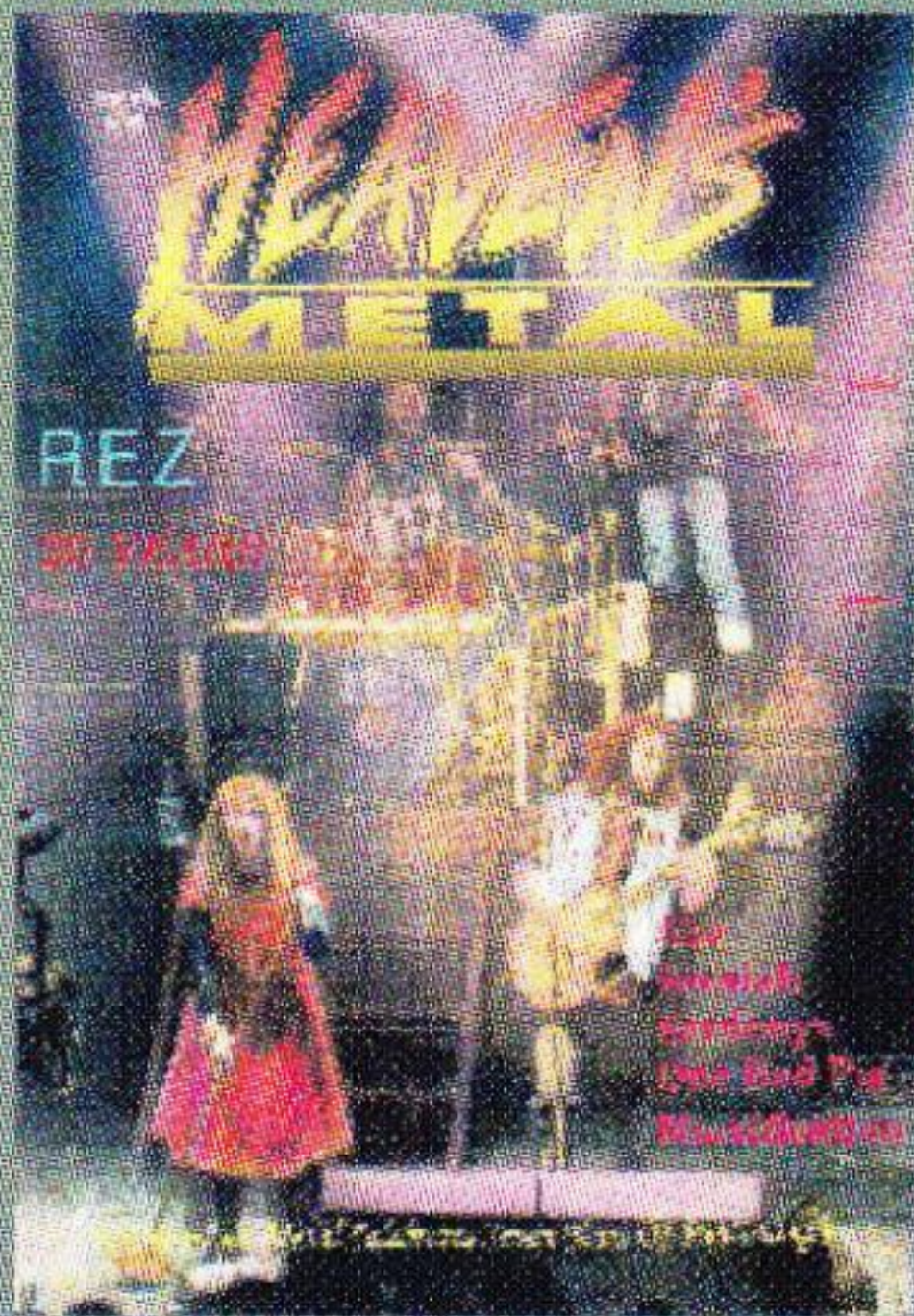


July/August Issue #54 \$3.50



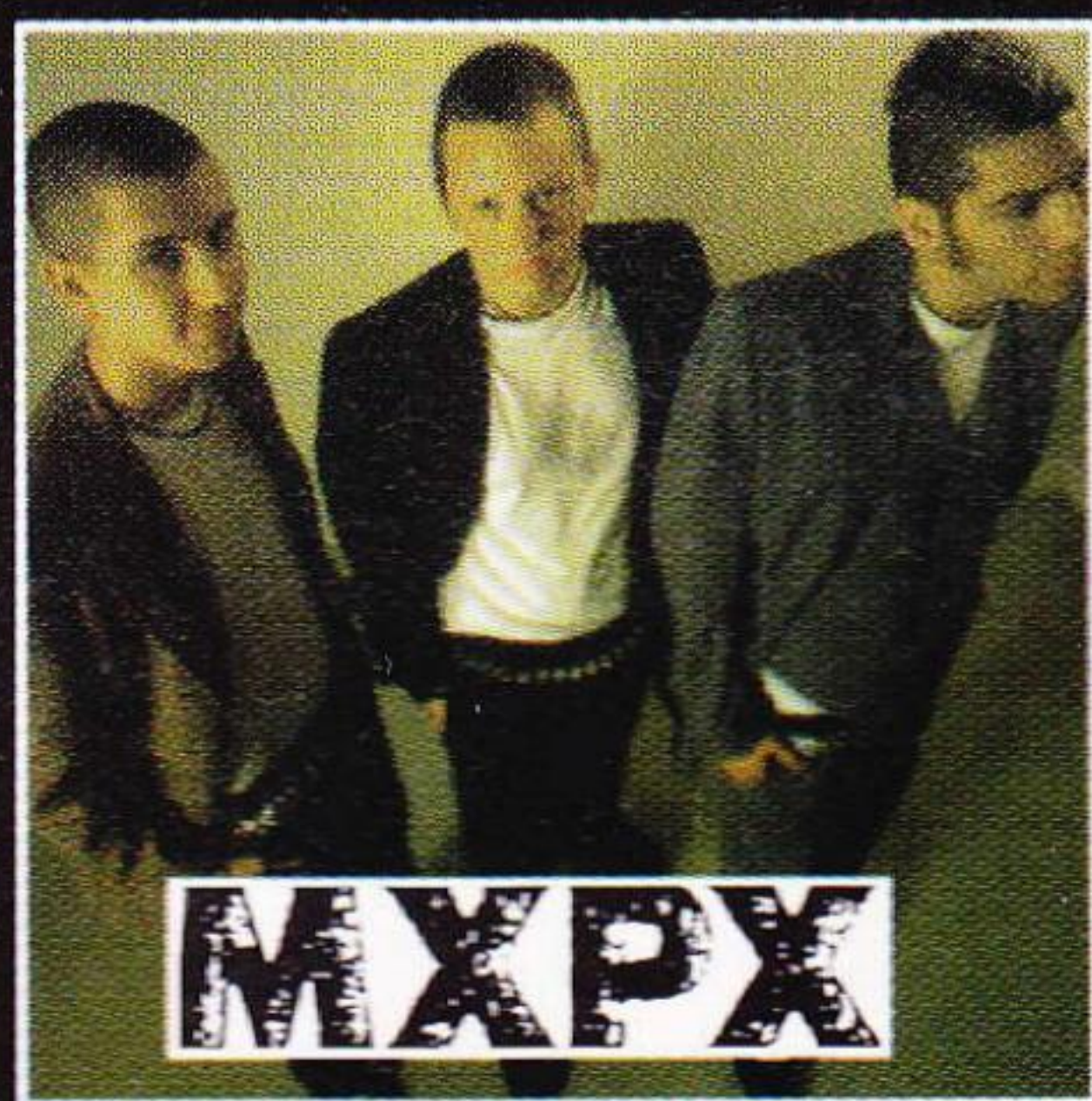
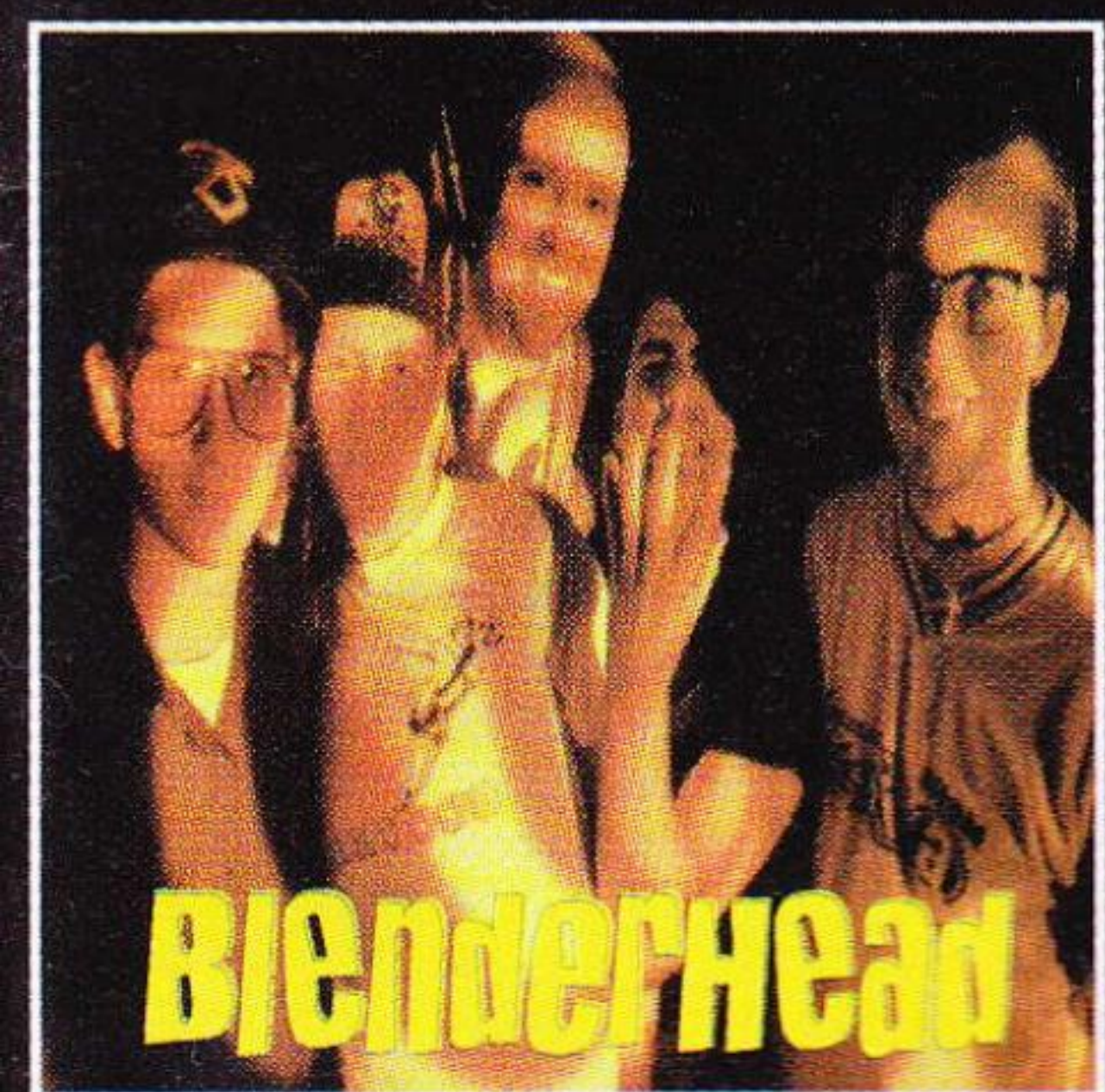
INSIDE: BRIDE, MORTIFICATION, PETRA, RESURRECTION BAND, REED ARVIN, PLANK EYE, KING'S X, CINDERELLA, ZAXAS, STARFLYER 59 POSTER, & MORE!

GIVEAWAYS GALORE! WIN CD'S, A VANTAGE GUITAR, AND MORE CD'S!



ENTER THE VORTEX

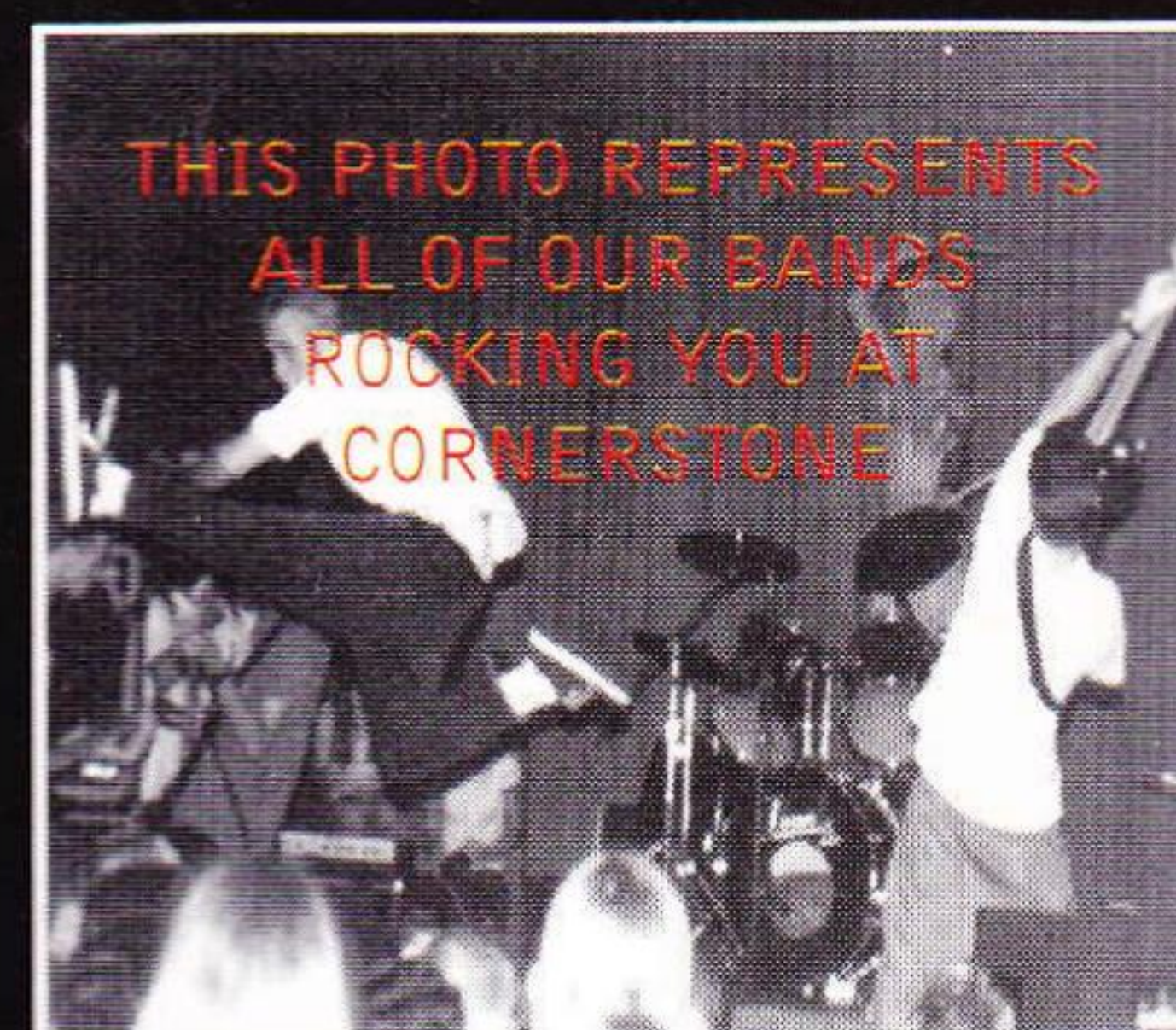
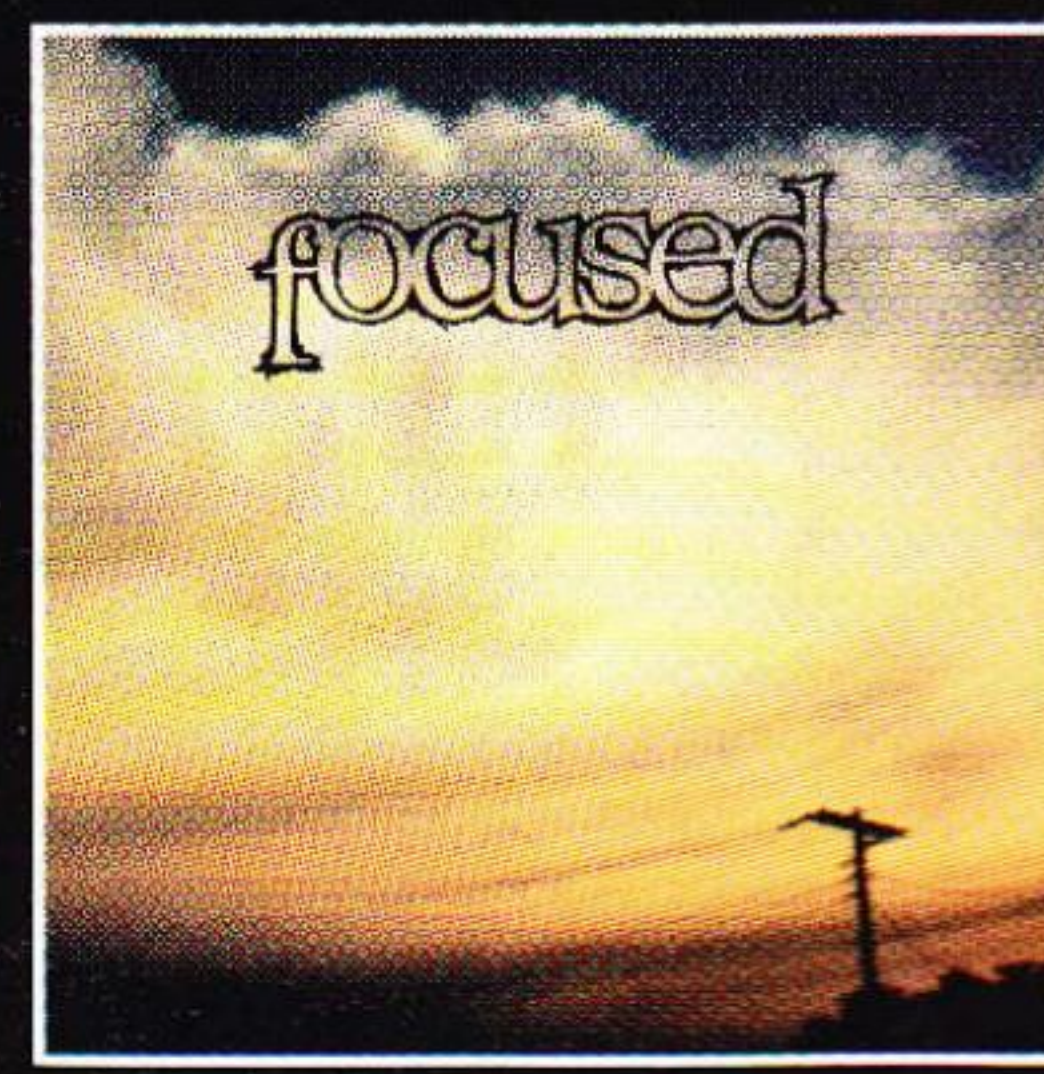
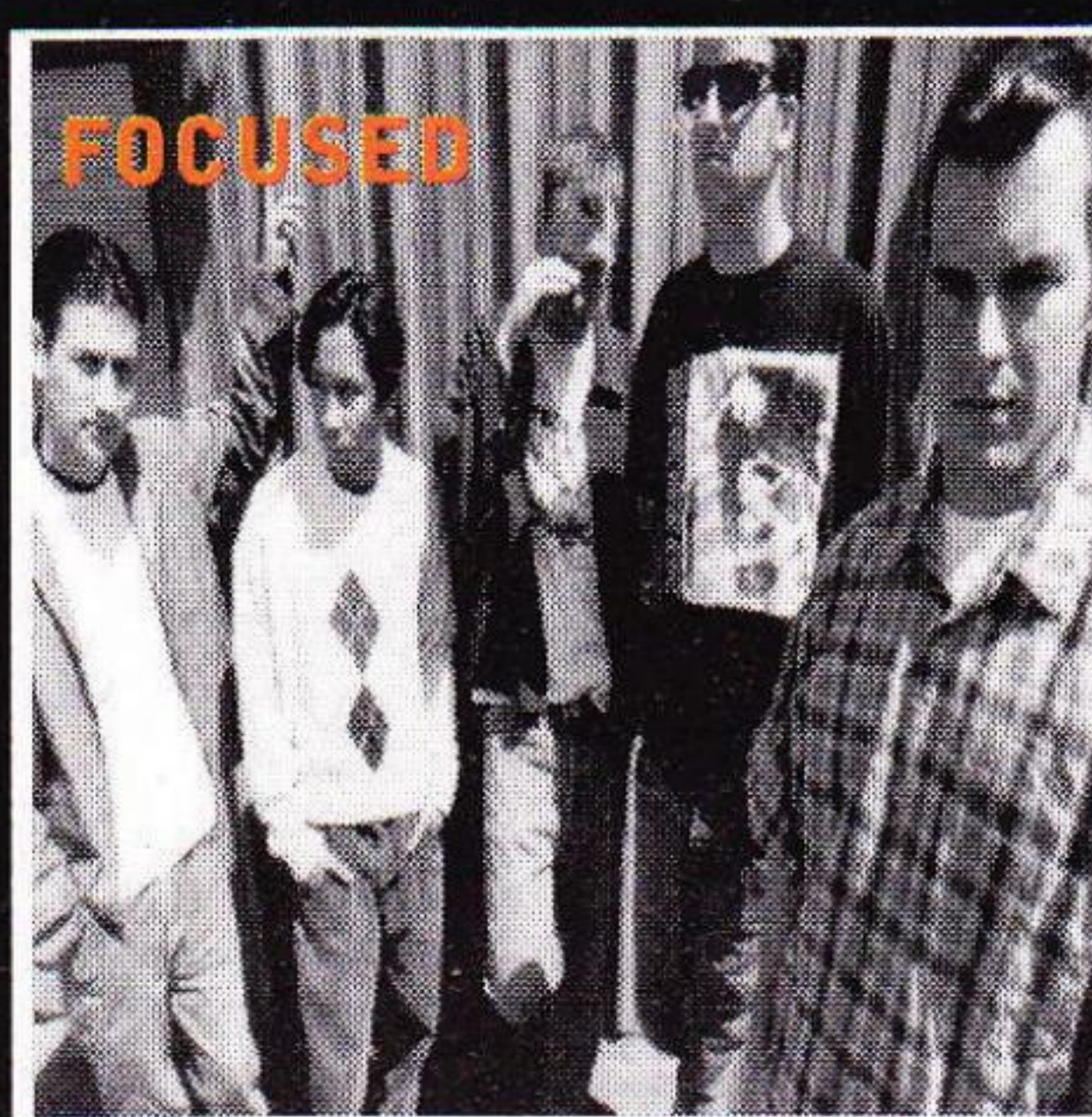
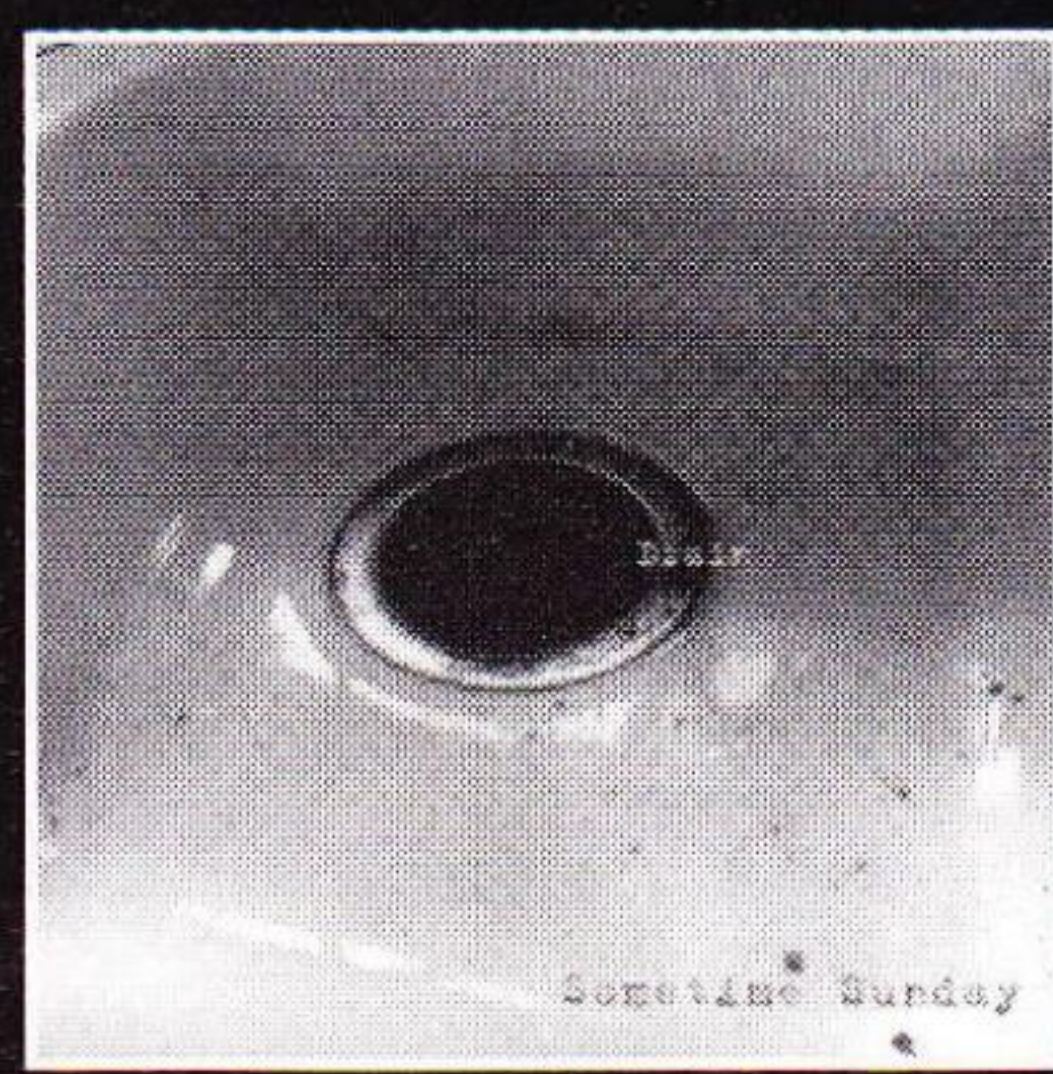
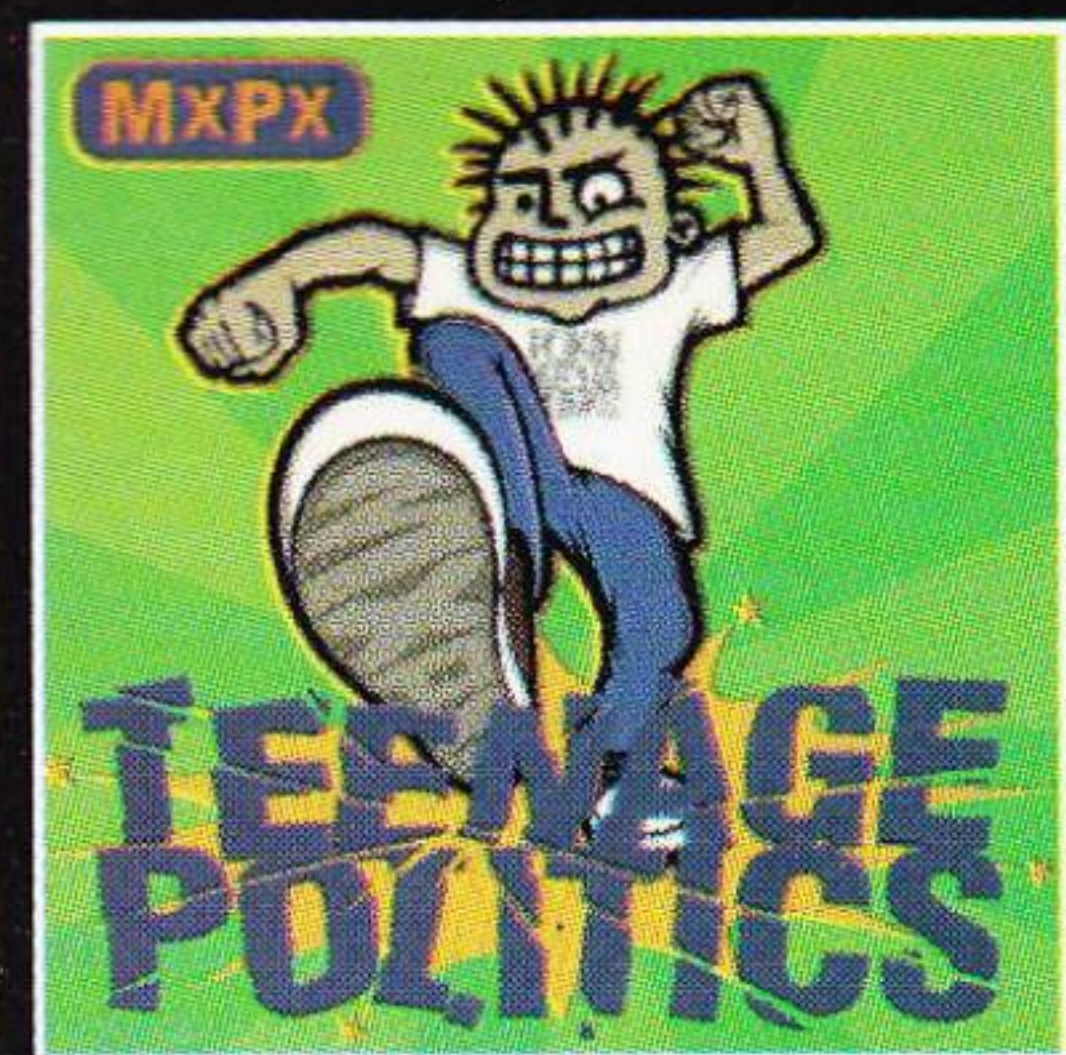
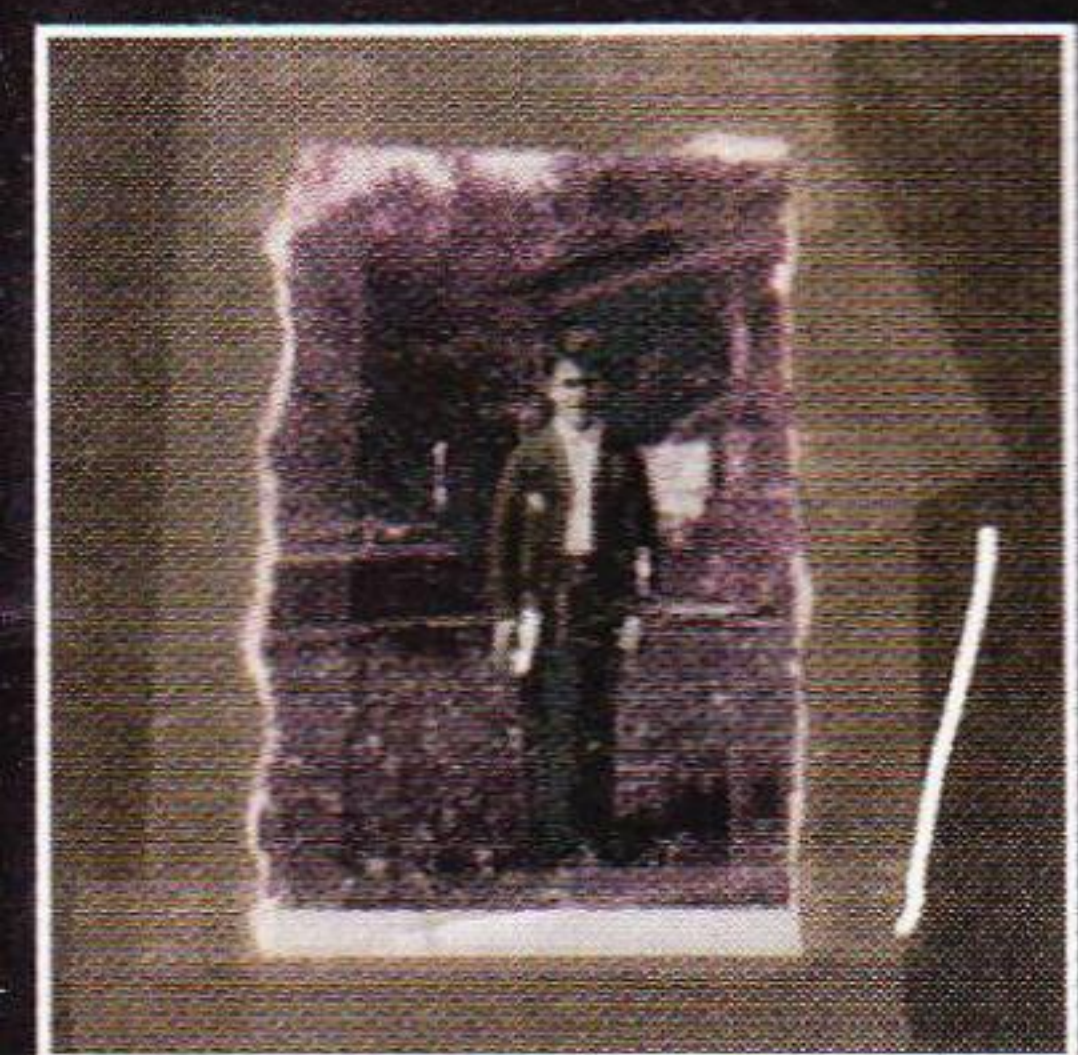
LAST YEAR - 4 OUT OF 5 FANS SURVIVED



MxPx Blenderhead

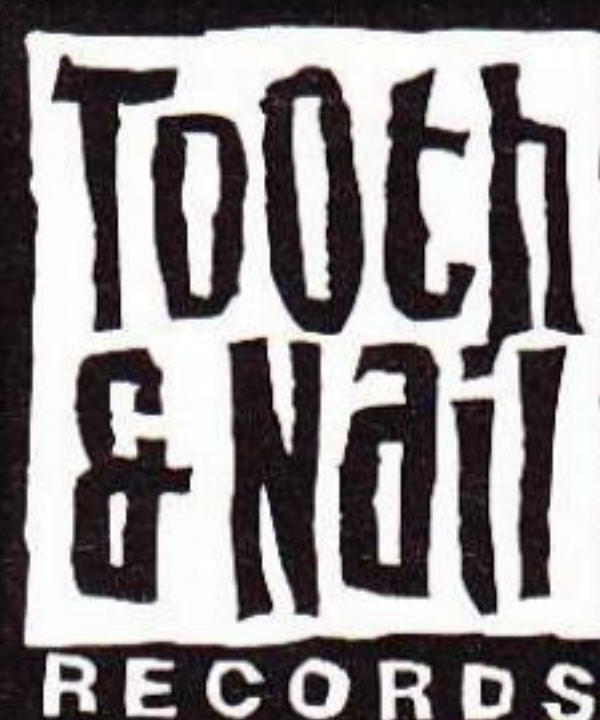
June 16 - San Juan Capistrano, CA
 June 17 - Orange, CA
 June 20 - Denver, CO
 June 21 - Phoenix, AZ
 June 22 - Las Cruces, NM
 June 23, Bartlesville, OK
 June 24 - Dallas, TX
 June 25 - Austin, TX
 June 26 - San Antonio, TX
 June 27 - Houston, TX
 June 29 thru July 2 - Bushnell, IL (Cornerstone)
 July 5 - Joplin, MO
 July 7 - Manchester, NH

July 8 - Philadelphia, PA
 July 11 - Shippensburg, PA
 July 13 - Wheaton, IL
 July 14 - Beloit, WI
 July 15 - Minneapolis, MN
 July 17 - Muskegon, WI
 July 18 - Marion, IN
 July 19 - Evansville, IN
 July 21 - Memphis, TN
 July 22 - Chattanooga, TN
 July 23 - Lynchburg, VA
 July 24 - Cary, NC
 July 27 - Birmingham, AL
 July 28 - Atlanta, GA
 July 29 - Tampa, FL
 July 30 - N. Myrtle Beach, SC
 July 31 - Virginia Beach, VA



Sometime Sunday

June 19 - Boise, ID
 June 21 - Greeley, CO
 June 23 - Dallas, TX
 June 24 - Bartlesville, OK
 June 26 - Joplin, MO
 June 29 thru July 2 - Bushnell, IL (Cornerstone)
 July 3 - Lynchburg, VA
 July 6 - Birmingham, AL
 July 7 - Chattanooga, TN
 July 8 - Atlanta, GA
 July 11 - Oklahoma City, OK
 July 13 - Ruidoso, NM
 July 14 - Phoenix, AZ
 July 15 - Orange, CA
 July 16 - Fresno, CA



Focused

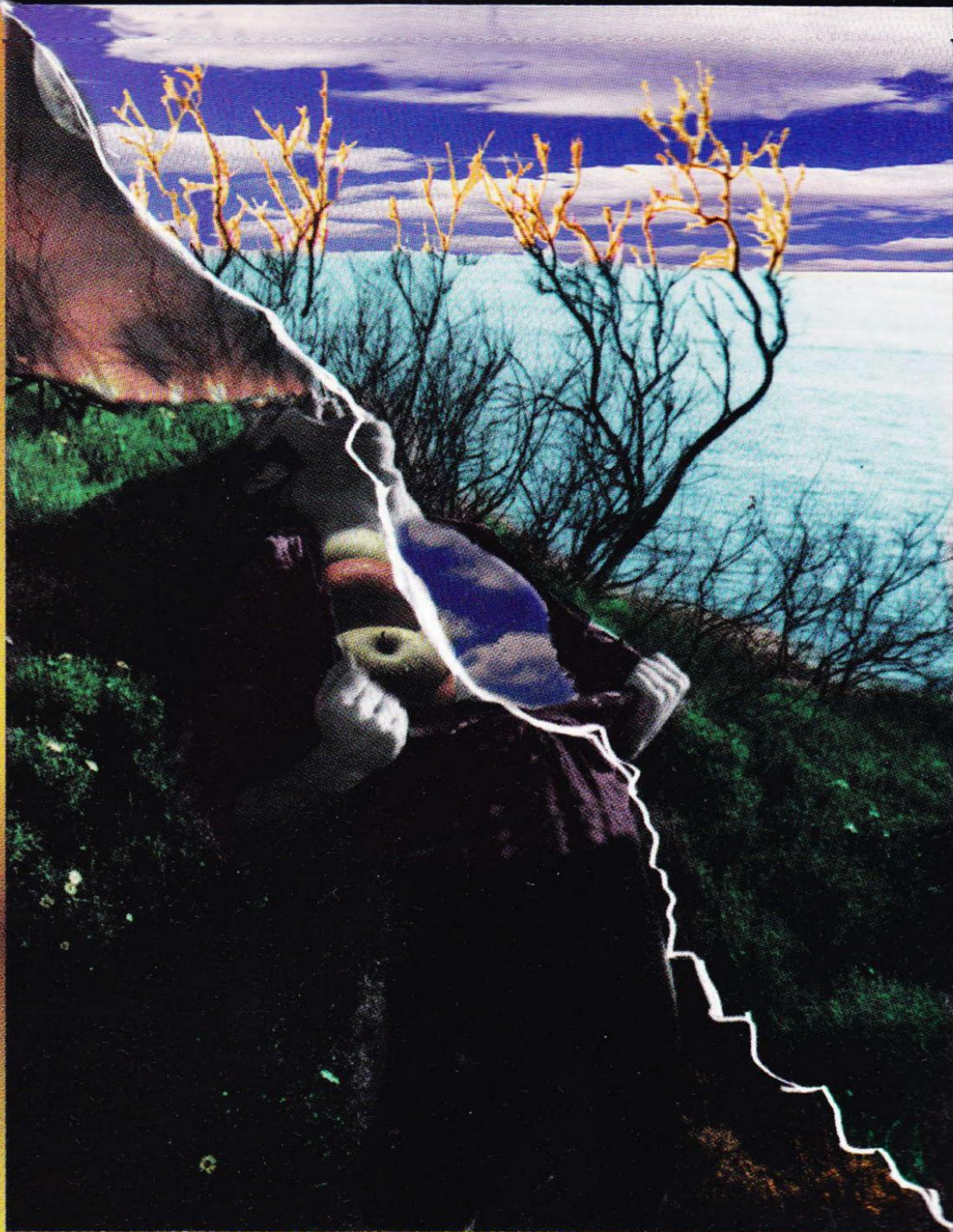
with special guest **Bloodshed**

June 23 - Bartlesville, OK
 June 24 - Dallas, TX
 June 25 - Austin, TX
 June 27 - Lynchburg, VA
 July 2 - Bushnell, IL (Cornerstone)
 July 4 - Cary, NC
 July 5 - Atlanta, GA
 July 7 - Kansas City, MO
 July 8 - Cleveland, OH
 July 9 - Norwalk, OH (Alternafest)
 July 11 - Denver, CO
 July 12 - Greeley, CO

CORNERSTONE '95'

STARFLYER-59-INDOOR-THURSDAY AFTERNOON
 HAVALINA RAIL-CO-INDOOR-THURSDAY AFTERNOON
 CRUX-UNDERGROUND STAGE-THURSDAY
 PLANKEYE-UNDERGROUND STAGE-THURSDAY
 BLENDERHEAD-UNDERGROUND STAGE-THURSDAY
 UNASHAMED-UNDERGROUND STAGE-FRIDAY
 STRONGARM-UNDERGROUND STAGE-FRIDAY
 THE BLAMED-UNDERGROUND STAGE-SATURDAY
 FOCUSED-UNDERGROUND STAGE-SUNDAY
 MXPX-UNDERGROUND STAGE-SUNDAY
 LUXURY-7-BALL STAGE
 MORELLA'S FOREST-7-BALL STAGE
 EVERDOWN-7-BALL STAGE
 JoChristmas-7-Ball Stage
 JOY ELECTRIC-THE RAVE
 SOMETIME SUNDAY-HEAVEN'S METAL STAGE
 BLOODSHED-IMPROMPTU STAGE
 DON'T KNOW-IMPROMPTU STAGE

2002
2007
2008
2009



TORN

think again !

NEON CROSS
any genre could disappear for six
years and come back so convincingly.
But Neon Cross pulls it off by not
attempting to clone its former
style. Eschewing the spandex metal
of its 1980's line-up, the reconsti-
tuted band prefers a blend of
blues-based riffs with the top-notch
songwriting, led by the impressive
vocal range of David Raymond Reeves.
Rock this hard never goes out of
style.

BRUCE BROWN
The CCM Update May 15, 1995

produced by
dino maddalone
& neon cross

available everywhere



CRASHDOG OKHO TACC №99

CASHISTS,
FASCISTS,
AND
OTHER
FUNGUS



CONGRATULATIONS to *Heaven's Metal*
for 10 YEARS of a GREAT rock magazine!
From Grrr records.

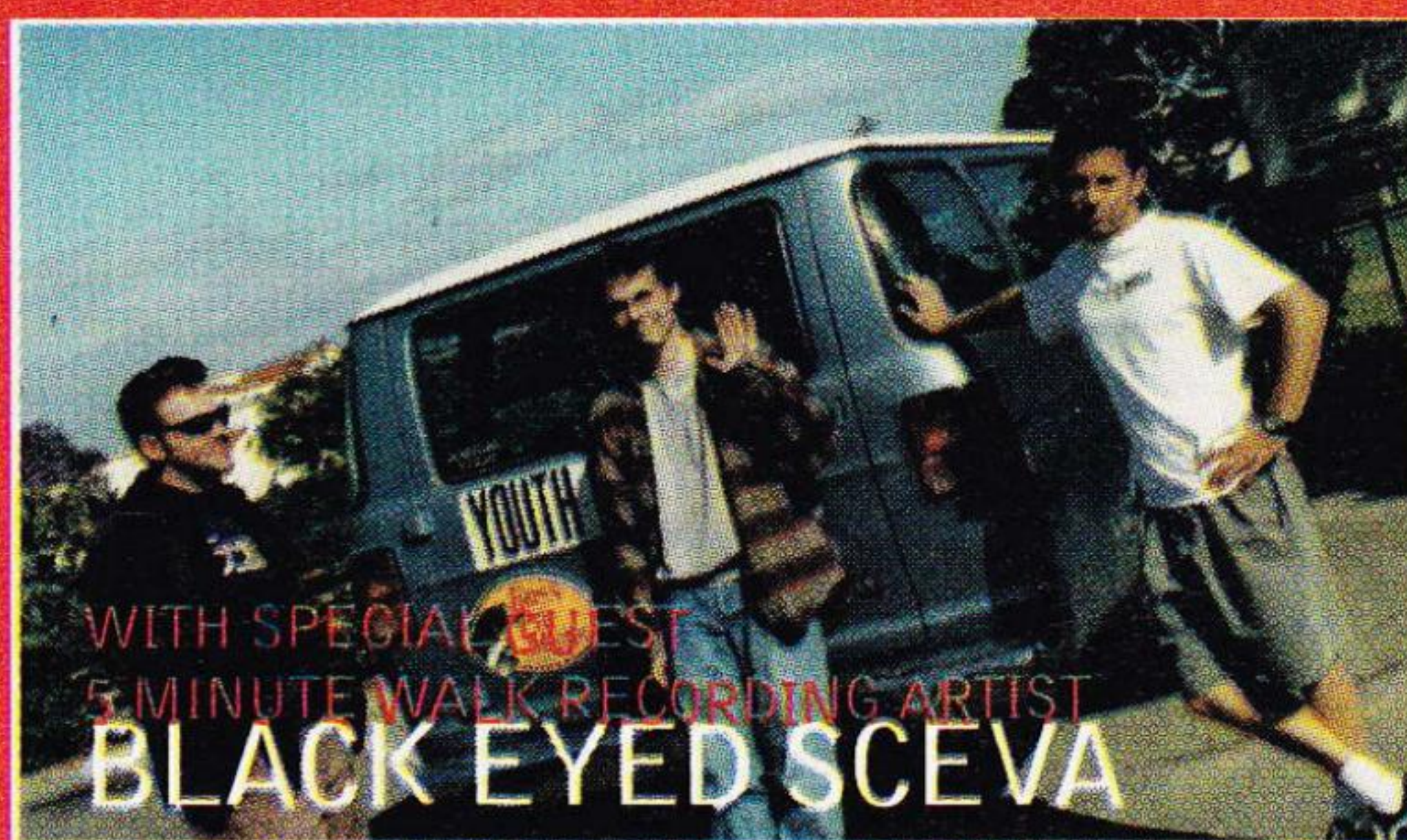
TOOTH & NAIL RECORDS PRESENTS

PLANKEYE - THE SPARK TOUR



THE PLANKEYE NATIONAL CONCERT HOTLINE: 714-251-3977

June 1 - Whittier, CA
June 2 - Seattle, WA
June 3 - Portland, OR
June 4 - Spokane, WA
June 6 - Fresno, CA
June 9 - Tustin, CA
June 12 - Phoenix, AZ



June 14 - Clovis, NM
June 15 - Oklahoma City, OK
June 16 - Memphis, TN
June 17 - Atlanta, GA
June 18 - N. Myrtle Beach, SC
June 19 - Virginia Beach, VA
June 20 - Cary, NC
June 21 - Jacksonville, FL
June 22 - Little Rock, AR
June 23 - Dallas, TX
June 24 - Bartlesville, OK

June 29 - Bushnell, IL
(Cornerstone)

July 4 - Fort Wayne, IN
July 6 - Birmingham, AL
July 7 - Memphis, TN
July 8 - Chicago, IL
July 9 - Cleveland, OH
July 14 - Orange County, CA
July 26 - Reno, NV
July 27 - Greeley, CO
July 28 - Denver, CO
July 29 - Joplin, MO (Showfar 95')
July 30 - Houston, TX
July 31 - Austin, TX
August 1 - Albuquerque, NM
August 4 - Concord, CA
August 5 - Azusa, CA

Tooth & Nail Records P.O. Box 12698 Seattle,
WA 98111-4698

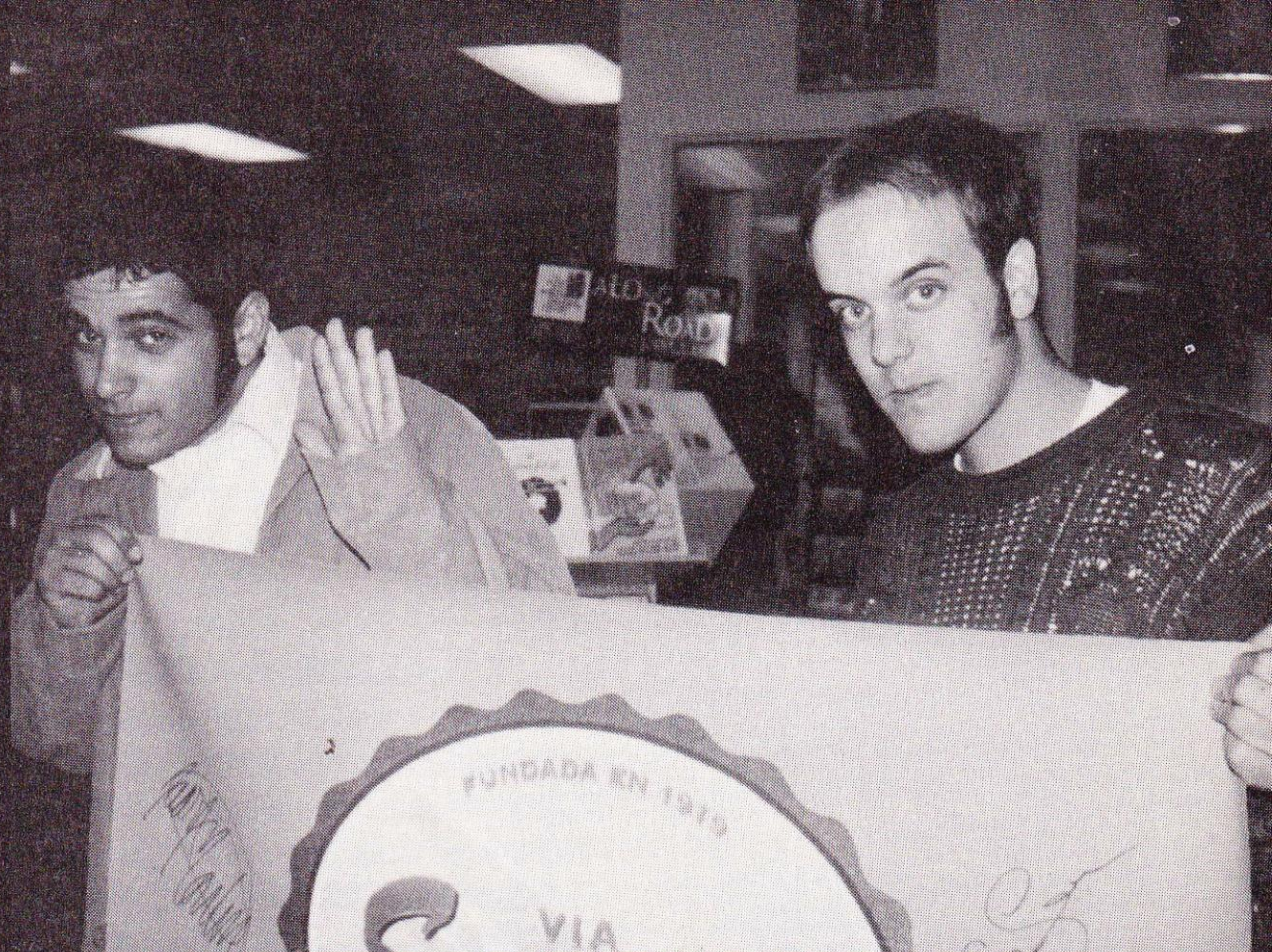


HEAVEN'S METAL

YOUR HARD MUSIC AUTHORITY

July/August '95

Issue #54



8 THE HARD NEWS Guess who's reforming to play Cornerstone? Find out what happened at GMA . . . and catch up on all the other hard music news.

13 KING'S X @ WOODSTOCK King's X played in front of over 300,000 people. Were you there? Now you can be, as Doug Pinnick explains what it was like.

14 DELIVERANCE Assistant Editor Brian McGovern runs down the guys in Deliverance while on the road (not literally). Look back at 10 years and look ahead for change.

15 MORTIFICATION One of Christian music's most extreme metal musicians explains why he loves classic metal and steers clear of trends.

19 STARFLYER 59 The "first alternative band to go metal" explains why. Listen in as musician/writer Chris Callaway chats with posterboy Jason Martin.

21 BRIDE Brian McGovern keeps jumping off his desk here in the office, preparing for the day when he drops with one of you readers and Dale Thompson, whom he talked to for this story. Read up . . . and enter the contest.

22 RESURRECTION BAND These veterans meet with salesman turned writer Charles Gates over a table in Nashville to talk about their first concept record and their undying love for Jesus.

24 PLANK EYE Fax machines are wonderful. This time they helped HM editor Doug Van Pelt not get punched out by band members over the kind of questions he was asking. Seriously, folks, these guys keep making some seriously good music.

26 PETRA Looking for a new Petra? Dan MacIntosh was told by vocalist John Schlitt that this is exactly what we can expect with the band's new album, *No Doubt*, and the band's new guitarist, David Lichens.

28 ZAXAS Are you trying to tell me that a Christian metal band was signed to a secular label and I didn't know about it? That's what HM sent Randy Rocker to find out in his interview with singer Dale Anthony. Can't find their album? Win one of ten cd's we're giving away (courtesy Noise Records)!

32 SPECIAL 10TH ANNIVERSARY See what some of your favorite artists and a couple of editorial goofs thought were their "10 Favorite Christian Metal Albums of All Time."

35 MESSIAH PROPHET Whatever happened to these guys, anyway? That's exactly what HM writer David Muttillio set to find out here in this interview.

36 PROFILE: Z MUSIC Wish you had Z Music Television? HM writer Dan MacIntosh talks with Z Music's president, Ken Yates, to find out how this can be accomplished.

38 REED ARVIN Haven't read *The Wind In The Wheat* yet? If you have, you'll love this interview. If you haven't, now you'll want to. This novel is important.

46 CINDERELLA This issue our "What So & So Sez" feature brings us to the band that logged many a mile on the MTV play log. Find out where they are now.

REGULAR ELEMENTS:

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	REVIEWS		

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Scripture

"In a short time I will once again shake the heavens and the earth, the sea and the dry land. I will shake all the nations, and they will bring their wealth. Then I will fill this temple with glory . . . The new temple will be greater than the one before,' says the Lord All-Powerful. 'And in this place I will give peace.'" (Haggai 2:6-9)

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ALICE IS A DRAG QUEEN?

Hi, I've been a subscriber for Heaven's Metal Magazine for almost a year now, and I appreciate the quality work that goes into it. I hope you continue to produce such good quality, because Jesus Christ is worth every bit, and then some.

I am writing to mainly ask a question. I recently picked up Alice Cooper's new album *The Last Temptation* and I really enjoy the album. I know God is talking to me when I listen to the album. I've even seen it in Christian bookstores everywhere. But I am a little confused, basically because I don't know who Alice Cooper really is. I know he was born in February of 1948 and his real name is Vincent. But I want to know if he is really a changed man and if he has a heart for God. Is he a follower of Christ? Does he plan to produce more albums with Christian themes? Any information about him would be greatly appreciated. Thanks!

--Scott A. Baylor

Bloomington, Indiana

(Ed -- Couldn't help but use the Larry Norman quote for the headline here! From very reliable sources, the guy known as Alice Cooper has been saved, attending a Baptist church in Phoenix, and being quietly disciplined for the past six years.)

A STRYPER TRIBUTE?

I am an avid fan of your mag and I really love to read the great articles. Furthermore, I enjoy the pictures of my favorite bands, like: Six Feet Deep, Focused, and Bride. Last issue, I was really looking forward to the "Stryper Tribute" issue. When I first thought about that issue, I planned on it being much different than it turned out. Did you forget that Stryper put Christian metal on the music map? I dreamed of an issue that would be filled with colorful pictures of the band in action, in-depth discussion of the current lives of the members, plus many memoirs of past Stryper tours. What I discovered when I opened my mail box was much different than I expected. A 2" by 3" photo at the feet of the Prayer Chain cover shot was disappointing. Now I have nothing against the Prayer Chain, because I think they are a great up-and-coming band, but giving them more attention on your so-called Stryper tribute issue is kind of sad to me. You could have at least had some better quality pictures that were a little more current. I really feel sorry for the members of Stryper being displayed as "just another band." I did like the content of the

article, although I felt that it left questions to be answered. I especially like your "Metal Tracks" sections every issue, because they answer questions I have been asking myself about the current status of some bands. Thanks for your magazine, and keep up the good work!

--Kyle Wyckoff

Bolivar, Missouri

PICKING ON PINNICK

Greetings Heaven's Metal! You guys are doing a great job on your magazine.

I'm writing on the interview with Doug Pinnick of King's X. I think we need to get behind our brother instead of raking him all the time. How can anybody try to tell Doug he's not doing God's will? God uses us all differently. He's the One Who tells us what to do, not man. Leave this guy alone. If you disagree with something this guy does, pray about it. Cut these guys some slack. They're our brothers. We all make mistakes, but we need to help each other back on our feet. I think we should point our fingers at ourselves instead of other people and try to see the areas in which God needs to work on us.

--Darvin Roth

Tempe, Arizona

This letter is in response to the articles published on Doug Pinnick and Rob Walker. Man, we as Christians have a long way to go! I really wish I could once and for all settle one issue about Christianity, and that is that Christianity is not something that you push into someone's face so they can smell what you consider to be wrong! I am overwhelmed when I think about God's grace. It's non-understandable. It is my personal mission to extend grace, just as God has extended to me, to all my relationships -- which includes the times when bad decisions are made! I also want everything I do to reflect Jesus and His love in my life. Legalism is a drag, but it's out there!! As Doug can and has shown us, his fans: We as Christians will become disillusioned when we take our eyes off Jesus, only Jesus will not fail us (Heb. 13:5). I understand what Rob is saying about being expected to speak to a group, and the comments that follow. Rob says he will let his music do the talking. Well OK, that's where he is for now. I accept that. One real key issue about Christianity is that it is not just a Message, it is a relationship with God. As believers, our actions will always carry more weight than our words. Personal involvement is critical, even if it is someone we don't really know. I am thankful that someone took a personal interest in me to tell me about Jesus.

--Sean Ewing
South Haven, Minnesota

ARTISTS READ?

I just wanted to take a moment to thank you for the "book review" column regularly in your issues. Speaking as someone who has a passion for both music and reading, I find this particular concept of "Artist Book Reviews" both innovative and interesting. As a direct result of Scott Wenzel's commentaries, I discovered an ABSOLUTE MUST-READ for every Christian -- The Body by Chuck Colson. This book covers so much, so well about what Christians and the church truly need to be, that anything I could say about it here would be a terrible understatement! ...except for this: Stop what you're doing and go to your library or local bookstore and pick this book up, like, now!!

--Bill Cherry
Lakewood, Ohio

CRUCIFIED COMPARISONS

Greetings from a punk/hardcore/alternative guy from Rochester, NY. I love your magazine tons, but I have one complaint. Why does every person that does a hardcore album review compare the band to the Crucified? The Crucified is one of my favorite bands, but they are gone now. I'm sure that there are a number of hardcore bands trying to make a name for themselves, but then they're shot down for "not being as good as the Crucified." (A good example of this is the Everdown review in issue #52.) What I am trying to say is that the Crucified was not a hardcore band in the sense that hardcore bands are today. They started out as a punk band and then jumped into elements of thrash, not hardcore. In my opinion, there are bands out now that are just as good, if not better than the Crucified. For example, the best hardcore band to date is Six Feet Deep. I play the tape so much that it has almost worn out.

One more example, then I'm done. A couple weeks ago, I bought Strongarm's new CD. As soon as I popped it into the CD player, I jumped into a one-man mosh. I was jumping into the wall and "stage-diving" onto my bed. That never happened before with the Crucified.

--Shawn Finitty
Rochester, New York

(Ed -- Sorry you don't like the Crucified references, but they are legendary now due to their incredible live shows. Your point is well taken, but when you're hot and popular, you become a reference point. Don't miss the Crucified's set at Cornerstone this year!)

MONEY TALKS

I've noticed a problem in the Christian music industry; but, unlike many, I have a solution and I'd like to share it with all of you.

To me, it makes no sense that we want all of these great Christian bands to get secular distribution, but don't make it worth their while by buying their music at secular stores. How do we expect the bands to get their message out? It's great that they're selling well in Christian bookstores. Praise God! But a lot of the music is evangelical and needs to be heard by the unsaved. The unsaved will rarely go into a Christian bookstore to buy a CD of The Blamed, for example. And if that's the only place they can buy it, they may very well never get it.

If the secular market is allowing the Crucified to be sold alongside Cannibal Corpse, and sees nobody's buying the Christian stuff, it discredits the music, and stores will soon pull it from the shelves.

I know a lot of these bands could kick secular music's butt (in a holy way, of course) if given the chance. And it starts with the buyers. If Camelot sees that they're selling lots of Christian metal, for profit's sake, they'll order more. And from there, who knows?

It won't cost you much more and may, in fact, be cheaper (my closest friend, Ed, bought an MxPx CD at Wal-Mart for \$11).

Think of the impact it would have if all of us started making secular stores special order Sometime Sunday, Chatterbox, and others. That sends a strong message that the demand is there. And then the secular market will have to take our music seriously.

So please, pray about this. If the Lord gives you His blessing about this, try to get all your Christian hard music through secular stores. This could have a profoundly positive effect on the music industry (Christian and non) and all of those unsaved people who may otherwise never hear the gospel of Jesus Christ.

--Chase
Oviedo, Florida

I just bought a Christian CD, *Weapons of Our Warfare*, but I'm feeling kind of weird about it. The thing is, I've always been a faithful Christian bookstore customer, because I think we need to keep our money in the Christian industry, you know -- to help build it up. Anyway, I bought this album at one of those used CD stores. I've also bought at least seven others there, and at other used CD stores.

Basically, I'm paying about \$7 for something I can get right away, or I can order it at a Christian bookstore and pay \$15 or \$16. A good friend of mine just got Tourniquet's

Stop the Bleeding, *Pathogenic Ocular Dissonance*, and Deliverance's *Stay of Execution* for a grand total of about \$22! That's some vintage stuff (but shouldn't be), and I would've done the same had I beat him to it.

I strongly believe there's still a market for heavy metal Christian, especially material from the days of *Silence is Madness*, which I desperately desire to see printed on CD again; *Stop the Bleeding* and *Plead the Blood*, now that Betrayal is gone. Granted, Christian bookstores provide an excellent service; however, when these CD "recycling" stores ask me what I'm looking for, call me when they get it, and charge me an unbeatable price, they're going to get my patronage every time.

--David Eggleston
Shreveport, Louisiana

SOMETIME MIKEE

Thank you for the super article on Sometime Sunday. I am one of the lucky fans who happen to live close to Mikee's home church. This provides an opportunity to see them live -- and it is one show you won't forget. I wish those who have bashed Mikee (or their music) in the past could actually meet him. It doesn't take a lengthy conversation to know where his heart is -- God, ministry, and family. I wish Sometime Sunday success on their summer festival tour (especially the TOM festival in Washington). My prayers and support are with them. Keep up the great job, Heaven's Metal! Have you ever thought of going monthly? Two months is too long to wait!

--AJ
Salem, Oregon

I'M MAD!

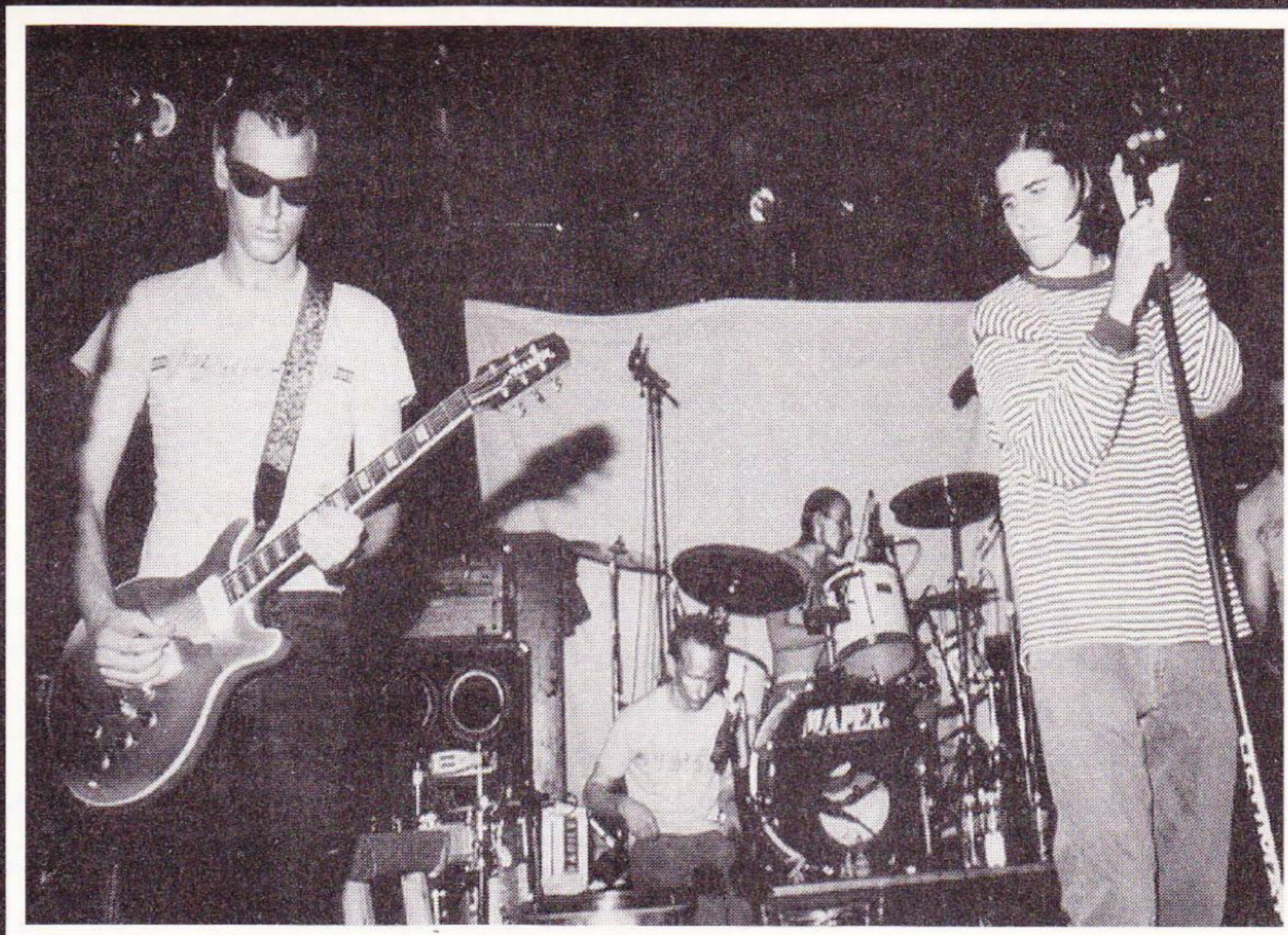
First off, I'd like to say I just saw the review for *Misguided* by Argyle Park and I'm pretty pissed off. In the review, you (SN -- Spiney Norman?) said "Leave Me Alone," featuring Lauren from Mortal rip-offs, Drown. What the hell is that all about? Don't get me wrong, I'm friends with both Drown and Mortal, but give me a freakin' break! They sound nothing alike! Mortal is (was) alt/hyper soul. Drown is industrial! To say that Drown ripped off Mortal is absurd, nothing more than a typical close-minded Christian opinion. Could it be due to the fact that Mortal is (was) a Christian band and Drown is not??? I think that's the case here. Two words -- WAKE UP!!!

--Daren Diolosa, Klank & Circle of Dust
Farmingdale, New York
(Ed -- Uh, are you a little sensitive here?)

NEWS NEWS NEWS NEWS NEWS NEWS

The annual trek to Nashville made by most of the Christian music industry folks took place during the last week of April. Sponsored by the Gospel Music Association, "GMA Week" is five day's worth of business, concerts, and friends hanging with friends. As the whole Christian music genre grows, so does this week's activities. Any given night will find you scratching your head, trying to decide which showcase concerts to attend. The night before the week officially began saw the **Curious Fools**, **Throes**, and **77's** tour make its last stop. The next night showcased **Guardian** jamming out to "Endless Summer" while seated atop bar stools. The band was definitely swingin' full tilt, but looked like a lounge act sitting down like that. Quite a contrast.

Several acts were jammin' at The



The Silver-Faced Prayer Chain (IHS Photos)

Cannery Club each night. Sunday included sets by **The Walter Eugenies**, **Big Tent Revival**, **Michelle Deneen** and others. Michelle's set showed her belting out some of her cool melodic tunes, but the distractions of people going in and out of the club seemed to drain some of her confidence, and it showed. Her EP delivers more oomph than this performance.

Monday night saw **The Prayer Chain** and **Guardian** (among others) wailing away at the Ace of Clubs. Michael Roe stood outside the club's alleyway with a milking cow, posing for photos with radio deejays and other industry folk. Guardian's set featured several tunes from their rockin' new album (soon to be released).

A couple blocks over (at the 328 Performance Hall) saw **Nouveaux**, **Three Crosses**, and **One Bad Pig** perform. While the hall was packed out for the first two sets, there was just a few friendly swine present for the Pig's set. Featuring new (albeit temporary) guitarist **Maury Millican**, the band sounded a little rusty but energetic and fun (a Pig prerequisite). The band played a few surprises, including a cover of the old **Lifesavers** tune "New," and a brand new one, called "Dazzle." This new one shows a completely progressive and melodic side of the Pig that we've never seen. Chalk it up to the band's desire for something new and the invigorous input of newcomer Millican. **Love Coma** played around midnight at The Cannery, impressing the many who trekked over to that club (Proof that, although they don't drink, Christians can and do club hop).

Tuesday night was the traditional "Rock Night" at 328 Performance Hall, which showcased four Rugged Records' acts and four

acts from Salte Music. The entire night's festivities were recorded and video taped for later distribution. Some editor geek from Heaven's Metal emceed the event, which started off with new Rugged solo act **Paul Falzone** -- a Sanctuary guy who does some cool acoustic tunes that fit well with either a folk or worshipful setting. **Red Sea** came on next, giving a flesh and blood live performance of their high quality blues rock tunes. While not seeming to be at full tilt or fully into the performance, Robin Kyle's voice is just so good that it's scary. It's like this guy doesn't even have to try!

Barren Cross came on next, blasting into three cuts from their newest album -- "Here I Am," "Rattle Your Cage" and "Let It Go Let It Die," followed by the additional surprise of "Imaginary Music," which was the highlight of



Ty Tabor Accompanies Resurrection Band Live in Nashville (IHS Photos)

Mike Lee & Jim LaVerde Gettin' Into It (IHS Photos)



the band's set. Seems the crowd wouldn't let 'em go without playing an older tune, and **Jim LaVerde** and **Mike Lee** were overjoyed at the prospect of banging their heads to this one. Their hair was all over the place and the band seemed more in sync here than any of the other tunes (Maybe it was auto-pilot after the incessant touring of the past).

Bride came on next and belted out three brand new songs from *Drop*. I suspected the crowd to be disappointed with only hearing songs they've never heard before, but these three tunes came alive and sounded so good that the audience roared in approval. Backing the band for the first time was an extra percussionist and two girl background singers. Old school rocker **Rick Cua** came out with a veteran band (including **Mike Mead** on drums and **Bob Halligan Jr.** on keys) and laid down a jammin' groove that reminded us of Rick's early Christian rock days (shortly after he departed the Florida Guitar Army -- The Outlaws). **Idle Cure** sported a all-star line-up as well, featuring **Mark Pogue**, **Jon Thorn** (from White Heart) and **Jeff Quimby** (from Margaret Becker's band) on drums. They snuck in their best tune, "Breakaway," much to

the crowd's approval. The band sounded like a tight unit. New artist **Quiet City** came on next, playing some of its heavy 'n' modern rock with the passionate vocals of **Michael Reiser**. Live, these guys emit a heavier and less clean sound than their debut album.

Jeff Scheetz has a new band, called **Sign Of The Times**, which jams with the precision you'd expect from a guitar hero like Jeff. The band played a couple fast melodic numbers, and a blues tune, where vocalist **Adam Deane** reminded me of an old inspiration named Davey Pattison of the band Gamma. It was funny to see the audience, which had dwindled to about 50 by the time Jeff took the stage (around 1 a.m.), who grabbed chairs from the side of the auditorium and made three or four rows of chairs in front of the stage and watched sitting down -- an appropriate way to watch these stellar musicians (I've often been able to enjoy and absorb music better when I sat still and listened, verses jumping around or headbanging).

This jam-packed night also had several things competing with it. Gotee Records got a permit to shut down the street in front of the Nashville Convention Center for a fun-filled showcase that featured Sumo wrestling (where the competitors wear those giant, padded Sumo wrestler uniforms), "Bungi Running" (where you were attached to a bungi chord and expected to run as far as you can and lay down a baton before you get slung back violently onto a mat), boxing with giant boxing gloves, and music by the Gotee artists. There was also the Via Records showcase over at the Cannery, which featured **Fell Venus**, **Hoi Polloi**, **Michael Roe & Friends**, **Curious Fools** and independent act **The Stand** (remember them?).

Wednesday night featured a laid-back all-star roster doing almost impromptu sets. **John Thompson**, of **The Wayside** (and editor of *True News*) did a couple tunes, as did **Michael Anderson** and many others. **Paul Q-**

Pek (ex-One Bad Pig guitarist) did two songs from his new solo album, which takes on a complete musical departure from his Pig days (try Peter Gabriel for a comparison) -- utilizing polyrhythmic percussion and picturesque lyrics. During the bridge in the tune "All Over You," Paul turned around, lifted his hands, danced a little bit, and then turned around and delivered a moving speech that was half-sung half-spoken: "Tonight, when you lay awake in your bed, looking up and look at the ceiling and think about this week, and you think about the things you've seen, the people you've seen, and you think about the hypocrisy. Why don't you make a decision, to be 100 percent. Because we don't need any fakes anymore. 100%. We don't need any more fakes in this town anymore. 100%. 100%." The crowd was moved and I probably wasn't the only one that had the biggest lump in my throat. It reminded me of the power and conviction of **Ulf Christiansson** from **Jerusalem**, who often delivers such cutting edge (dare I say) prophetic messages that drip with passion. I'm sure this song of Paul's is going to be a huge hit on Christian A/C radio when it comes out, declaring that, "You never said a word about the Father, the Son, (but) the witness of the Spirit was all over you." Mellow and moving and just a bit eclectic.

Being the editor of Heaven's Metal means I hopped in the car and headed over to the Ace of Clubs for the "Five Dog Night" that Grrr and R.E.X. Records were putting on. **The Resurrection Band** played about 6 songs from their new album, *Lament*. The hype on their new sound is pretty accurate, I'm glad to report, as they sounded better than most of what the band has churned out in its long history. At one point in the set, which included almost all new material, the band sounded as heavy and low-tuned as Trouble! **Ty Tabor** joined the band onstage for the last six songs or so. Like many a great player, he just stood in the back and let



Football Gathering (Left to Right)
1st Row: Charlotta Van Pelt (hm), Tansi Alexander (Smile Records), Steve Casto (Red Sea)
2nd Row: Larry Bolen (IHS Photos), Don Smith (radio), Stacy Lee Feldmann (radio), Jim LaVerde (Barren Cross), James Blind (radio), Dez Dickerson (ex-Prince/Absolute Records)
3rd Row: Brian Garcia (producer/engineer), Michael Soucek (Slamcat), Christopher Scott (Precious Death), Doug Van Pelt (hm), Tony Valenziano (Smile Records), Jason Nieuwets (radio), Greg Jampool (engineer)
4th Row: Jeff Rademaker (radio), Andy Robbins (Holy Soldier), Michael Betts (Rugged Records)

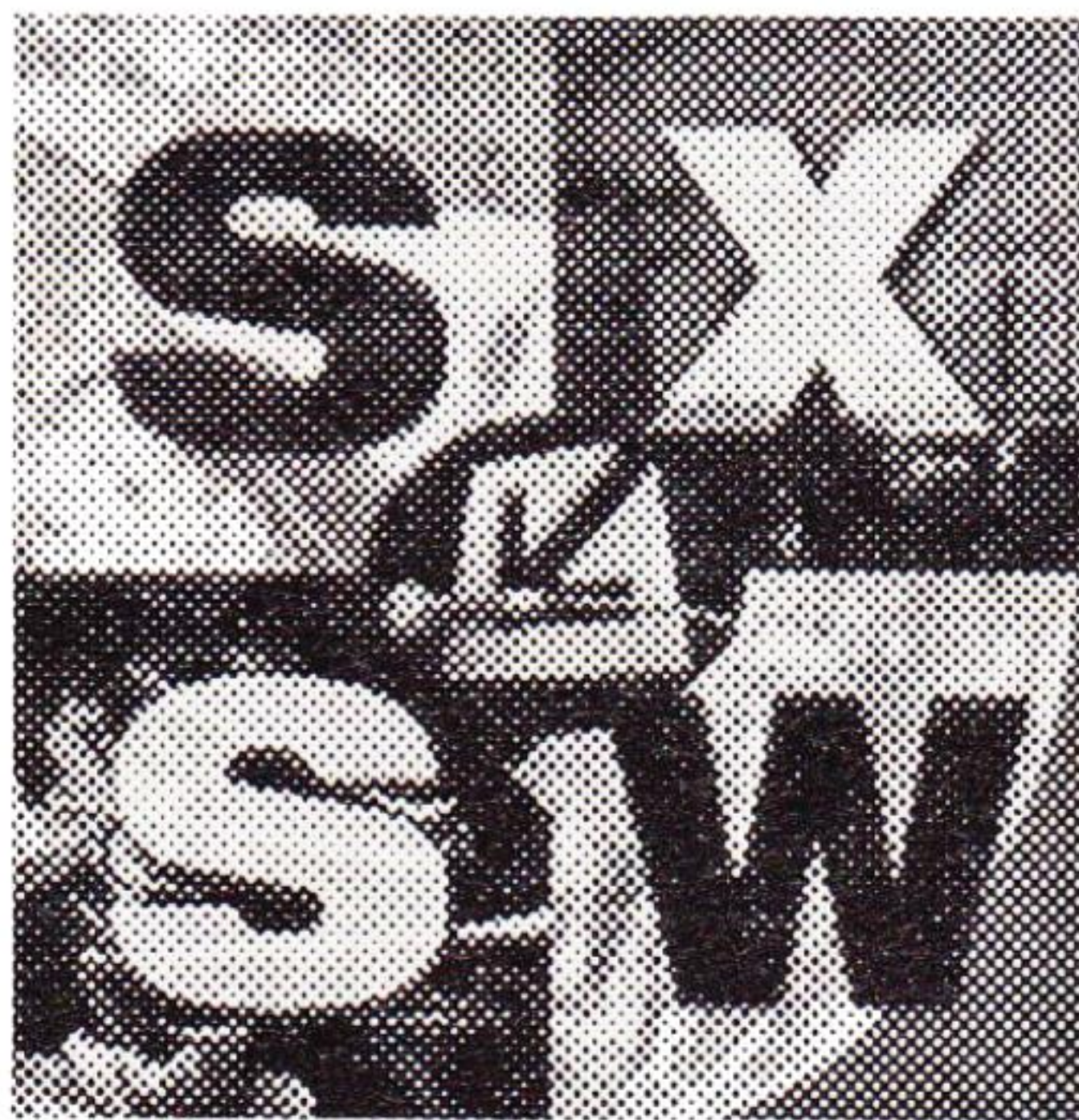
the band do their stuff, rather than showboat and hog the attention.

Thursday, the last day of the convention, saw the most fun activity of all for our staff -- the first ever "Artist vs. Industry Flag Football Game." Travecca Nazarene College's intramural field played host to a rollicking game of flag football, complete with referees, goalposts, commemorative "jerseys" and, most of all, tons of fun. Because of an early morning rain and cloud cover, many an artist stayed in bed and didn't make it to the game. So, in a show of industry cooperation, we split up and formed two teams. 'Twas an exciting game, won with a 99-yard drive with a 1 minute 45 seconds left in overtime. Winning touch-

down pass caught by **Jim LaVerde**. Game MVP was Red Sea bassist **Steve Casto**. Final score: 13-7.

Thursday night ended with the televised Dove Awards. Winner of the "Metal Recorded Song of the Year" was **Whitecross**, with "Come Unto The Light." Winner of the "Metal Album of the Year" was **Bride** with *Scarecrow Messiah*.

One of the most interesting things picked up at the GMA Convention was the brochure for "Christian Karaoke," which has several compact discs (with graphics) available with Christian songs like: "Walk Away From Love" by **PFR**; "Baby Baby" by **Amy Grant**; and "Bannerman" by **Steve Taylor**.



The annual South-by-Southwest convention rolled into Austin this Spring, bringing with it over 400 bands from all over the world playing in over 50 clubs around town, dozens of seminars, including a simultaneous multi-media conference, and a music awards banquet. Opportunities for bands abound, with showcases going on for at least four straight

nights and helpful seminars where you can pick the brains of entertainment lawyers, A&R guys, publishing people, book agents, managers, and all the other positions of influence in the music business.

The multi-media conference was really cool, because you got to hear about

all the latest developments in computer and video, plus hear about how to get your band's music on the internet for millions of people to check out. Then there was the multi-media playroom, where vendors from tons of different computer and computer-related companies displayed their wares, which you could fiddle around with. With the advent of World-Wide Web sites on the Internet, plenty of bands (both signed and unsigned) have opportunities to have their music videos accessed by a curious netsurfer. There were artists who explained how they began their software companies out of their house (like Origin, the makers of Wing Commander & Heretic) and how others can get involved in game production.

The major thing that happened this week, though, was obviously the music. Two bands of note who played this week were **Fleming & John** and **Havalina Rail Co.** Fleming & John put on a very cool show, with the band playing those laid-back yet energetic riffs underneath **Fleming McWilliams'** piercing and wonderful voice. My positive opinions about their debut album were only confirmed with their brilliant sounding set. The band passed the all-important bartender test, too. As most bartenders see hundreds of bands play, they get jaded and not easily impressed, but most everyone in The Ritz Theater that night were impressed. It would be a real shame if this band went unnoticed.

As a reviewer, it's almost a drag to like a band that's popular (it's like admitting that you like Pearl Jam or something), but you can't deny a good sounding band.

Havalina played a very eclectic and hip set at a legendary blues and punk bar called The Continental Club. While not befitting the label "hard music" at all, it's interesting to see the individual band member's influences. Bassist **Orlando Greenhill**, for instance, totally digs extreme death metal bands and underground punk. Other influences are swing, classical, punk, and who knows what. Together, the band makes real music. It's fun and definitely an alternative.

Tooth & Nail have signed five new bands to its roster: **Morellas Forest**, the label's first band with a girl that is supposed to sound something like My Bloody Valentine, Lush, or Medicine and was produced by **Chris Colbert** and **Steve Hindalong**; the indie rock of **Joe Christmas**; the "jacked up experimental/one-man rock" of **Danielson**; **Bloodshed** are a young band (with an 8th grader on bass) who have appeared on the *Helpless Amongst Friends Volume 1* and *2*; and **Crux**, a Northwest punk band that gets intense.

In early May three of Tooth & Nail's bands ruled at the annual "Spring Jubilation" at Knott's Berry Farm in Buena Park, California. **Havalina Rail Co.** played its set of avant garde multi-cultural tourism music to an appreciative crowd. **MxPx** packed 1,500 people into the building they played at -- leaving 500 at the door who couldn't get in. And this happened while **Dakota Motor Co.** was playing at the same time! These high school seniors (congrats, guys!) sold twice as much merchandise as anyone at the park -- showing further that the buzz on this band is ever growing. Their new album, *Teenage Politics*, ships right before Cornerstone. **Plankeye** was just as huge that night, and even packed more people in than Steve Taylor! The band will be playing 100 dates this year. Plankeye just signed a management deal with DLB Management.

Kansas has signed a deal with Intersound Records (the label that once distributed the

Heaven's Metal Video Magazine and Hard Music Compilation). This follows Intersound's release of *Live At The Whiskey*, which featured some guest playing by **Kerry Livgren**. This new Kansas lineup doesn't officially include Kerry Livgren on guitar or keys, but he did write one of the songs on their new album (*Freaks of Nature*), called "Cold Grey Morning." Word has it he may occasionally write with the band and/or record. The band will be on tour this summer with Alan Parsons Project opening. By the way, the Kansas 2-disc boxset that was released this past year features a new Livgren/Walsh-penned song called "Wheels."

And, speaking of Kansas, the albums *Vinyl Confessions* and *Drastic Measures* are both being released on compact disc (almost) simultaneously with the new debut album by former Kansas vocalist **John Elefante**.

Guitar hero **Rex Carroll** has finished his first solo album with the help of producer **Phil Madeira** and a host of hot musicians, including: **Jackie Street** (bass); **Jimmy Abegg**; **Phil Keaggy**; **Ashley Cleveland** and **Aaron Smith** (drums). Early hype on the record is that Rex returns to his classic rock roots here (like "The Stones meet Clapton"). Look for *The Rex Carroll Sessions* in August.

There's yet another **Petra** best-of on Star Song Records, called *The Rock Block*, which features 12 aggressive rock hits from the early days.

Bride's new best-of wins the award for "coolest title" -- *Shotgun Wedding: Hits & Mrs.* It should include three new remixes by the Nichols/Perkins production team.

A new **Whitecross** best-of is releasing this summer too. *By Demand* includes the anthems and rockers that were supposedly chosen by fans who chose 11 favorite concert songs.

The Walter Eugenes have a new video for the song "Crawl."

Etcetera Records, who will be releasing the debut album by **Yonderboy**, have signed a distribution deal with Liquid Disc. Yonderboy's debut, *A Mission of Mercy*, has already pre-sold over

7,000 copies at bookstores nationally, marking them one of the highest orders for a new rock artist in Diamante Distribution's history. Yonderboy, of course, used to be known as Mission of Mercy, but changed their name to avoid confusion with a non-profit organization of the same name out of Denver. **Doug Pinnick** has said of the band, "Yonderboy is not afraid to explore honest lyrics with great songs. Most important, they rock!"

Chicago neighbors to Yonderboy, **This Train**, releases their debut sometime this month -- *You're Soaking In It*.

After a recent **Resurrection Band** concert at Icthus '95, approximately 500 people responded to the altar call. The upcoming R.A.W. tour with Whitecross (Rez And Whitecross, get it?) will touch down in 45 U.S. cities and 12 countries. On producing the band's new album, Ty Tabor says, "It's been a real honor and privilege to get to know these guys better after having been a fan of theirs for years. An added bonus to the great experience of working on this *Lament* album is that Resurrection Band has written the strongest music of their careers."

Some new albums to look for are: *Primitive Rhythm Machine* by **Mortification**; *Mortal Presents . . .* (a studio project by

the guys in *Mortal*); *Straight Six* by **Poor Old Lu**; *Perfecta* by **Adam Again**; *Strobe* by **Rob Walker**; *Huntington Beach* by **Lifesavers**; the full-length *Gold* by **Starflyer 59**; *Super Deluxe* by **Morellas Forest**; *Muchacho Vivo* by **Blenderhead**; the self-titled debuts by **Black Eyed Sceva** & **Black Cherry Soda**; the next hardcore compilation from Tooth & Nail, called *Helpless Amongst Friends, Vol. 2*; *Strip Cycle* by **Mike Knott**; and *Happy Hour* by **Dead Artist Syndrome**.

The Crucified are coming back together for some very big shows. One in Irvine, California in mid-June and one last show on Friday, June 30th at Cornerstone (at midnight). This show reunites the band for one last time, which sort of makes up for the time that they broke up just before a Cornerstone appearance in '93.

The **Galactic Cowboys** have signed to Metal Blade Records (after a short interim where they were split up) and will begin recording their third album. Drummer **Alan Doss** is set to produce for the band. Look for the album possibly in January.

The new band formed by **Oz Fox** and **Tim Gaines**, called **Sin Dizzy**, played a Southern California show recently. According to reports, the show was very tight and very professional, although the crowd turnout was only

around 150. The band has four members, including very young and hot drummer **John Bocanegra**. The sound is described as an 80's rock style. The HM staff eagerly awaits being able to hear and report on the band's music first hand. Stay tuned.

Confirmed bands for the "Tom" Fest are: Starflyer 59; Plank Eye; Sometime Sunday; Gramma Train; Black Eyed Sceva; Prayer Chain; Havalina Rail Co.; Don't Know; Poor Old Lu; Blenderhead; MxPx; The Blamed; Focused; Suprechrome; Less Than Civilized; Dimestore Prophets; My Cat Puddinhead; Crux; Inchwater; Motormouth; Boba Fett; Chronic Faith; Grindstone; Crack in the Pavement; The Inklings; Valley of Ziz; Yum Yum Children; Spinning Still; The Encircled; Consider This; Killed by Inches; Soul Food; 3NP; Flush; Flying Merkyl; Blank Daisies; The Furies; Blush; Yellerbelly; Silvertwist; Buddy; Mr Peabody; The Faithful Calm; Stratochief; Cynical Sons; The Dickens; Sappo; Flowermouth; Some Few Oracles; My Brother's Mother; EDL; Roseblossom Punch; Dinner Mint; Glen Rowlands; Upside Down Room; Bede; Coolidge; All Too Soon; Holy Fire; System 3; 12 Point Buck; The Loser's Club. The acts playing the unplugged/acoustic stage are: Wendy Bailey; Jason Underground; Elliot Black; Jeremy



The Crucified Returns To Cornerstone For Midnight Encore Performance!

Enig; Todd Fatal; Erin Brockway; Gramma Train; Johnny Ragel; Don Anderson; Mick Smith; Kathy Pritchard; Jason Bystrom; and Frank C. There's also the "Poetry Jam," speakers, skate expo, and the "25 minutes of fame" stage, featuring indie bands from the West Coast.

Craig Erickson just returned from Los Angeles, working on an album with **Darrell Mansfield**. Included on the project was **Greg Chaisson** on bass, and **Brian Tichy** (from Vinnie Moore and with Zakk Wylde in *Pride & Glory*) on drums. "It's got a real heavy 60's and 70's influence," says Craig, "plus some 90's ripping. I am amazed I got to be involved on it, but then that's how God works." Craig is also completing work on his third solo album, which includes "the Badlands/Red Sea Blindside Blues Band" rhythm section -- Greg Chaisson & **Jeff Martin**. It also features cameos by Darrell Mansfield and **Greg Martin** (Kentucky Headhunters). It will be called *Two Sides of the Blues* and it has some "real live downhome blues and some futuristic funk blues," according to Mr. Erickson. Look for it sometime this summer.

To get ahold of **Zaxas**, write 'em at: Flying Blind Music, 1427 Phillips St, Vista, CA 92083.

SinBad Productions and Beton have decided to take on the **Ignite** album, *The Cracked Mirror* for distribution. The CD has been gaining more and more airplay following the airing of the title track video.

Glenn Kaiser was recently in Holland performing and being filmed for a television program.

Everdown has finally found a permanent bass player -- **Ryan Leach**. They've also added a second guitar player -- **John Helmug**, who can also be heard in his side band, **313**. Both bands will be playing all over the Northeast this summer.

The Christian Arts Fellowship in Austin recently put on a "Virtual Symposium" to discuss the relevancy of new computer technology to the Christian faith and the arts. It was hosted at Christianity Today's forum in America Online. Several people showed up to "chat" about these topics and the World Wide Web sites springing up on the internet. One of the interesting comments about this new ability to interact with people on a global level was: "The new tower of Babel is horizontal, not vertical."

Speaking of Web sites, Heaven's Metal has one under construction at the following address (ignore parenthesis): {[HTTP://WWW.DFRONTIERS.COM/HM](http://WWW.DFRONTIERS.COM/HM)}.

Many have wondered what former **Tourniquet** vocalist **Guy Ritter** has been up to. He recently sent us some of his material, which he referred

to as his "mellow" stuff, and it kills! If this is mellow, I'm gonna wear earplugs and a pillow wrapped around my head the first time I hear his heavy stuff! Going under the moniker **Brain Gate**, Guy and co. are currently looking for a drummer and additional guitarist. Call (818) 569-5575 if you're interested; or write: PO Box 4207, Burbank CA 91503. (We bet they'll be signed soon!)

14 year-old **Steve Keller** is doing his best to become known as drummer of the year, and he's out to achieve it with a flaming drum solo at the upcoming Texas Rockfest. Check it out.

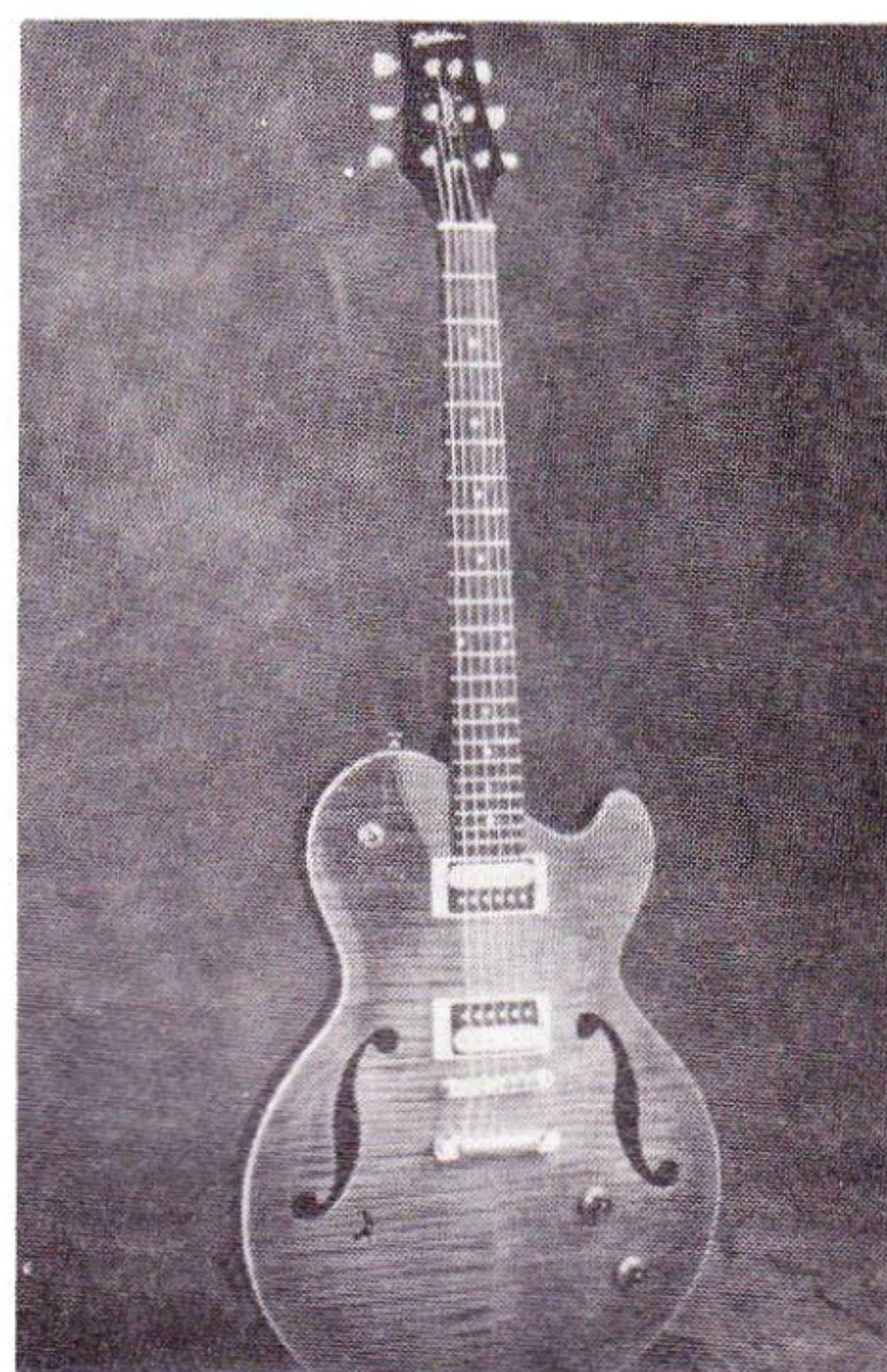
Frank's Enemy has reached an agreement with Narrowpath Productions for product distribution. Frank's Enemy will soon record tracks for a possible 7" EP. The band has also released a promotional cassette to radio stations, which features live renditions of three old **Lead** songs: "Kill Satan Mosh," "Question What Authority?" and "One Step Ahead." Frank's Enemy had a successful set at the Spring Break Beach Jam in Key Biscayne, Florida on April first. The set was well received with the exception of a couple of youth groups packing up and leaving when faced with the spectacle of FE's rabid SoFla following moshing in the sand.

The final **Warning** tape (five years in the making) has been recorded, reuniting longtime friends **Burrito** and guitarist **Tracy G** (from **Dio**). Titled *The Struggle Within*, the tape will release in late summer or early fall. Tracy G found the time to do this music between rehearsals for new Dio material. The guitar playing is supposed to be rippin' and the vocals, of course, were recorded in two hours (in typical Warning fashion). For more info, write: PO Box 5291, Glen Allen, VA 23058.

Many have confused new mail-order company The Cutting Edge with the now-defunct newsletter of the same name. The Cutting Edge is based out of North Carolina and sells CD's, cassettes, videos, etc..

GEAR NEWS

Robin Guitars have released a new semi-hollowbody called the "Savoy Classic," a solid wood instrument with a one-piece body of genuine Honduran mahogany. The body is fully "tone chambered" to allow the natural acoustic properties of the wood to "speak," and is capped with a presentation grade top of highly figured maple. A couple interesting details are the nut placement and the neck/body joint. The nut, unlike conventional electric guitars, rests on the angled headstock plane, which requires an



additional bit of craftsmanship found only on higher dollar acoustics. The angled neck heel and body union follows the body outline, allowing a natural and unobstructed access to the upper register. Suggested retail price is \$2995.00, which includes a top quality hardshell case. If you like the model and want to get in on it at a lower level, the "Savoy Deluxe" retails for \$1995.00.

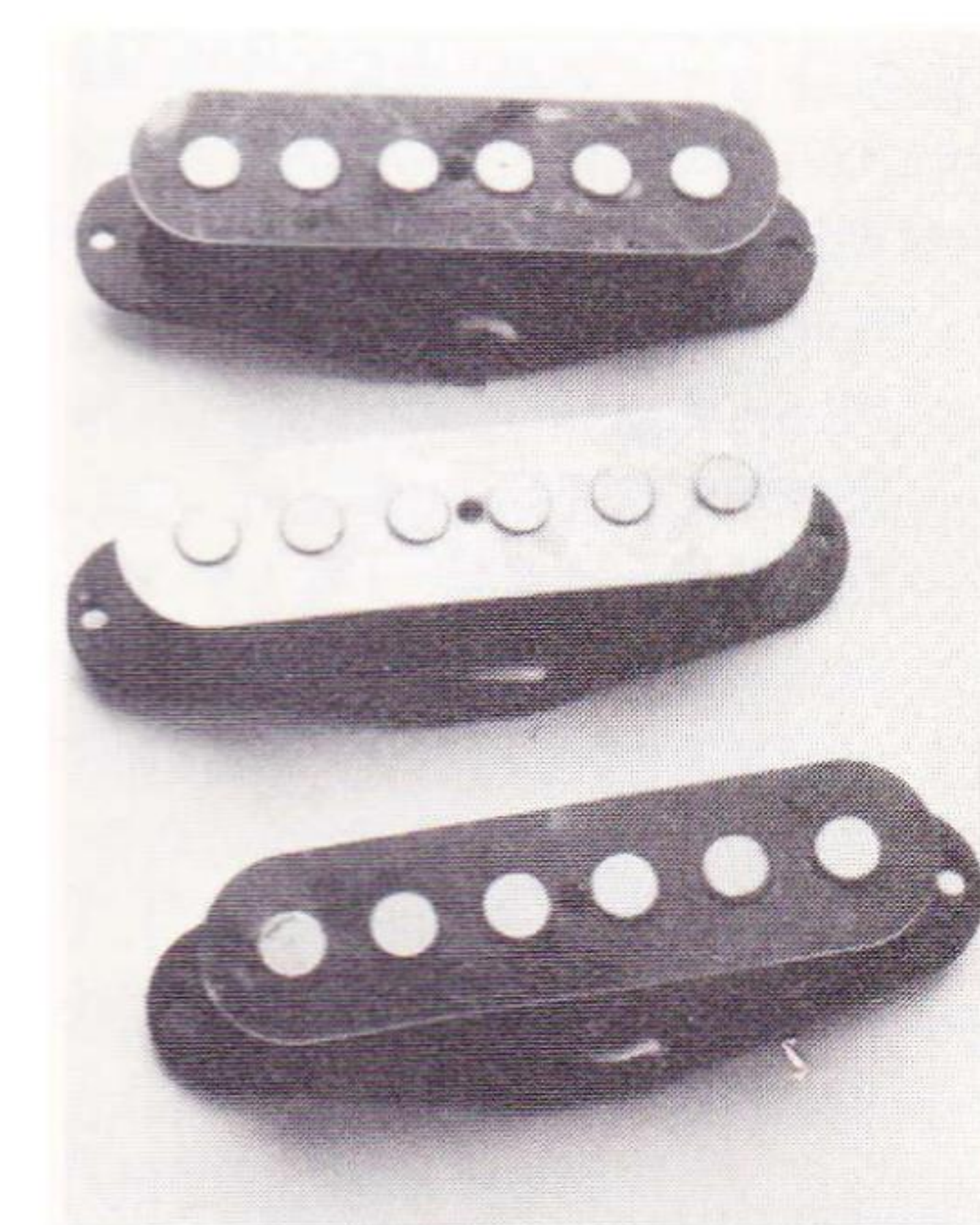
Zion Guitar Technology have some new additions to its range of hand-finished guitars. The Zion Maple Top T is now being offered with the new "bent tops," which all feature beautiful figured, contoured maple tops. Zion is also producing its Maple Top T as a left-handed model for all southpaws. Additionally, the company's Ty Tabor Signature model has been updated to include "dark lit stage" position markers on the edge of the neck. These are red capped switches that glow in the dark. All Ty Tabor models are signed by the man himself.

Rivera Research & Development have put their minds to good use by coming up with a series of slip covers to protect its products from the elements. Ruggedly stitched for long life and come emblazoned, of course, with the Rivera logo. You can also get custom covers for the entire Rivera line.



Rivera's latest addition to its Combo Series is the world's first stereo all-tube combo -- the S120. Described as a 6-sound, 3-channel amp featuring switchable preamp channels with different voicings, the S120 has reverb and a built-in chorus. A master FX loop positioned after the preamp and before the power amp has

stereo returns which feed into each power amp to allow any number of stereo FX to be inserted. Offering 60 watts per channel and available with a number of speaker configurations, the S120 is also sold as an amp head with a large variety of speaker enclosure options available. Switched to channel 1, the S120's SL Voicing delivers metal crunch with increased sustain, compression and distortion characteristics, while channel 2 provides M Voicing with a sweeter, fatter tone. "Slavemaster," part of Rivera's philosophy of handing more control to the player, is a slaving amp circuit within the amp itself and can be thought of as a separate third channel. In operation it acts as a load box by approximating the sound of the amp at full volume, but delivered at a much lower volume. Up to 6 different sounds are available using Slavemaster, all accessible via the accompanying footswitch. A power class switch at the rear selects Triode or Pentode modes and follows through the Rivera philosophy by giving players increased control.



Rio Grande have produced some beautiful pickups that look as good as they sound. The "Muy Grande" single coil replacement pickup is now available in red and brown tortoise shell, as well as white pearloid. All of these fancy items will soon be available loaded into the pickguard of your choice, fully wired with only three solder points to make the connection. And, according to the reviews in *Guitar Player* (April '94), these pickups sound as good as they look!

If you're at Cornerstone, be sure to come by and check out our tent. We're having each of our columnists do a seminar, and we're having acoustic sets each night by artists like Sometime Sunday, Lovewar, Waterstain, Glenn Rowlands, Tourniquet, and more.

Hope ya like the "new look" of Heaven's Metal... There's more: by next issue, Lord willing, we're going to abbreviate our name to the popular "hm" you see at the end of all our articles.

hm

King's X @ Woodstock

Ever wonder what it would be like to play Woodstock? King's X vocalist/bassist Doug Pinnick was nice enough to give his account of the monster festival (300,000+ in attendance!).

"I have no idea how we got the gig. Our manager called up and said, 'You got Woodstock,' and we go, 'Yes!' We wanted to do it. Everybody wanted to do it. I think somebody up there likes us. And that doesn't necessarily mean God. I think one of the guys that runs the show is a big Kings X fan. This teenager, who I guess is the daughter of the head guy who put it on, came up to me and told me that we were one of her dad's favorite bands and she was glad that we were playing. So, I figured it was all because somebody liked us.

"When we got there, I was asleep in the bus. We rolled up and we parked, and somebody woke me up, and said, 'We're here. You should see all the tents. They go forever!' So, I got up, and then the next thing we were told was that there were no showers. So, we were like, 'Oh no!' So, we went and found a rest room and found everything. And then we started walking around and seeing all the people coming in, and there was probably maybe 150,000 to 200,000 people there by the time we got there. It was early in the morning Friday.

"I went and walked around the camp for a while and checked that out, and it was like a big refugee camp. It was pretty cool, though. It was just so many people -- 300,000 people were there and it just never ended. The PA system and the screens for the performers were huge. It was scary. It was like sitting in front of a TV set, it was so huge. You could go, like... I went all the way to the back of the place where people were and you could still see people's faces on the screen clear as a bell. It was just mammoth. I've never seen anything that huge before in my life. They had three sets of speakers that went out into the audience and they would time code it, so that you wouldn't get an echo, or something. They had to delay it like a half a second as it goes out, so everybody gets the same signal. It was just a whale of a concert.

"Anyway, we had to walk around most of the afternoon and do press and interviews and stuff like that. I hadn't eaten all day, because there wasn't very much real food to eat. We ran around all day long with no food and we walked every place, and this complex was pretty huge, so we were pretty much worn out by the time we got done. I mean, I'm talking miles! It was just like a big carnival or something.

There was just so many booths and tents. Right after we did the MTV thing, we were told we were gonna go play. So, we rushed to try to find some food and I was so nervous I could barely eat; and so tired from running around all day that I didn't even feel like playing. So, finally, this van came to get us and they drive us over to the stage area.

"We went on after James. They announced us and we went on stage and started playing. There was probably maybe 1,000

k i d s moshing and crawling on top of each other, so it almost appeared that nobody was paying attention. Then you look out even further, and you could barely see faces because we were so far away from the people. I felt like we were just background music. It was like nobody was even listening; but, at the end of a song, the roar was just really strong. But then they die out and then you hear like a noise, a soft noise over the whole crowd because people are talking. 350,000 people or whatever it was that was there, that many people just whispering to each other makes a roar, so it made me feel like nobody was paying attention, even though they really were. So, I didn't take it too well. I thought we were bombing. I was like, 'Uh-oh, we're in front of all these people, on TV, and all this. We're just blowing it.' And so, for me personally, I didn't enjoy the show; but, when I watched the video back, and listened to the show, I real-

ized that we did an okay job. It wasn't our best, for sure.

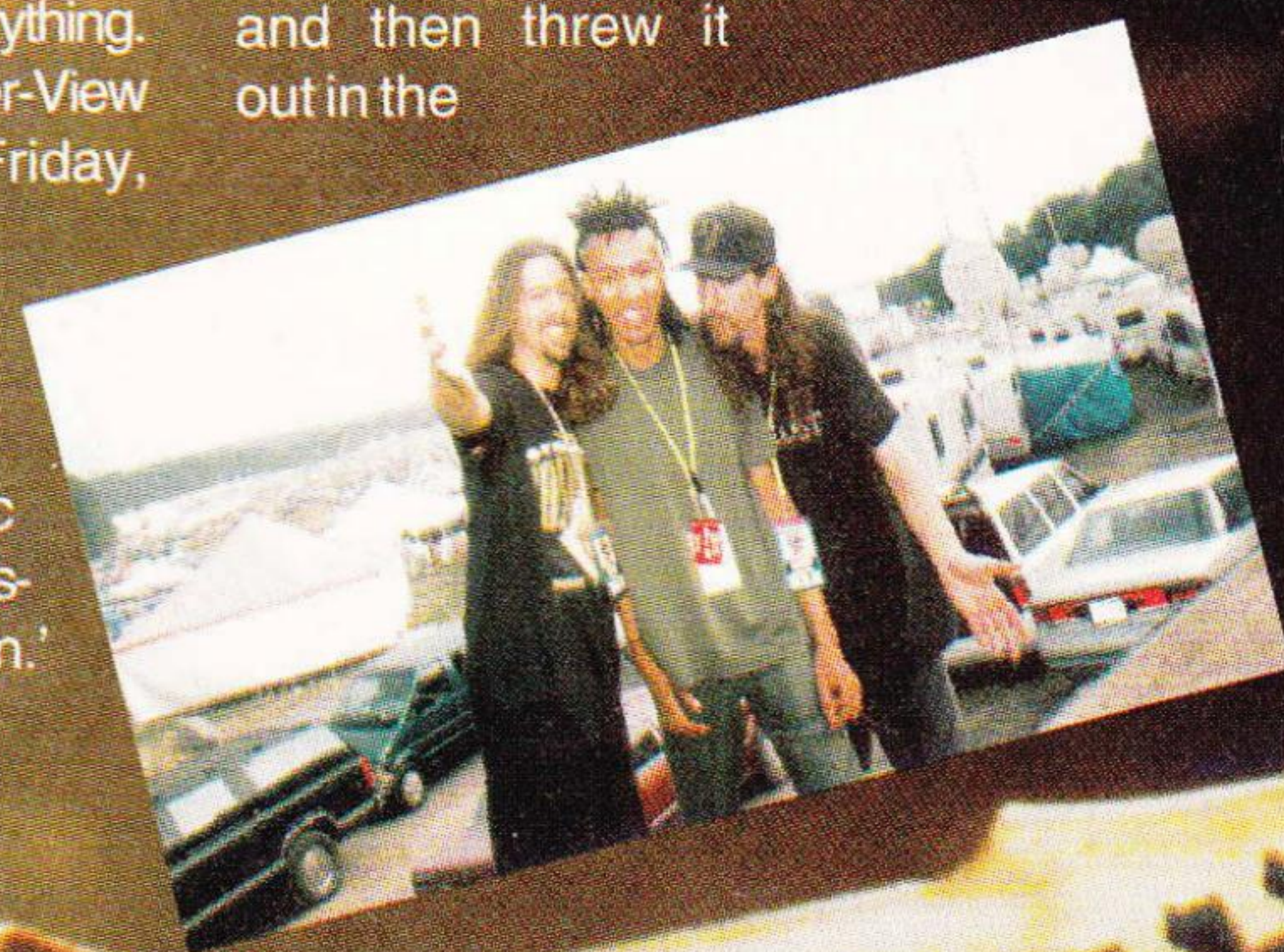
"I was kind of nervous, but it was a good thing. It was a lot of fun overall. It was an experience just to be a part of it. We were told we were going to be on the live record, and then they didn't put us on it. I don't know what that was about, but we're used to those kind of things. It's like, Friday night we were told that Pay-per-View and MTV were broadcasting everything. Well, Pay-per-View didn't do Friday, which was us, and MTV just did one song --

'Manic Depression.'

But they played one song from everybody. So, that was kind of a disappointment, because we were all excited about being on nationwide TV and all over the world, basically.

"I remember the PA was so big and so loud, that I remember it was like singing in the bathroom. Our monitor guy looked over, and was expecting me to start yelling at him, to say

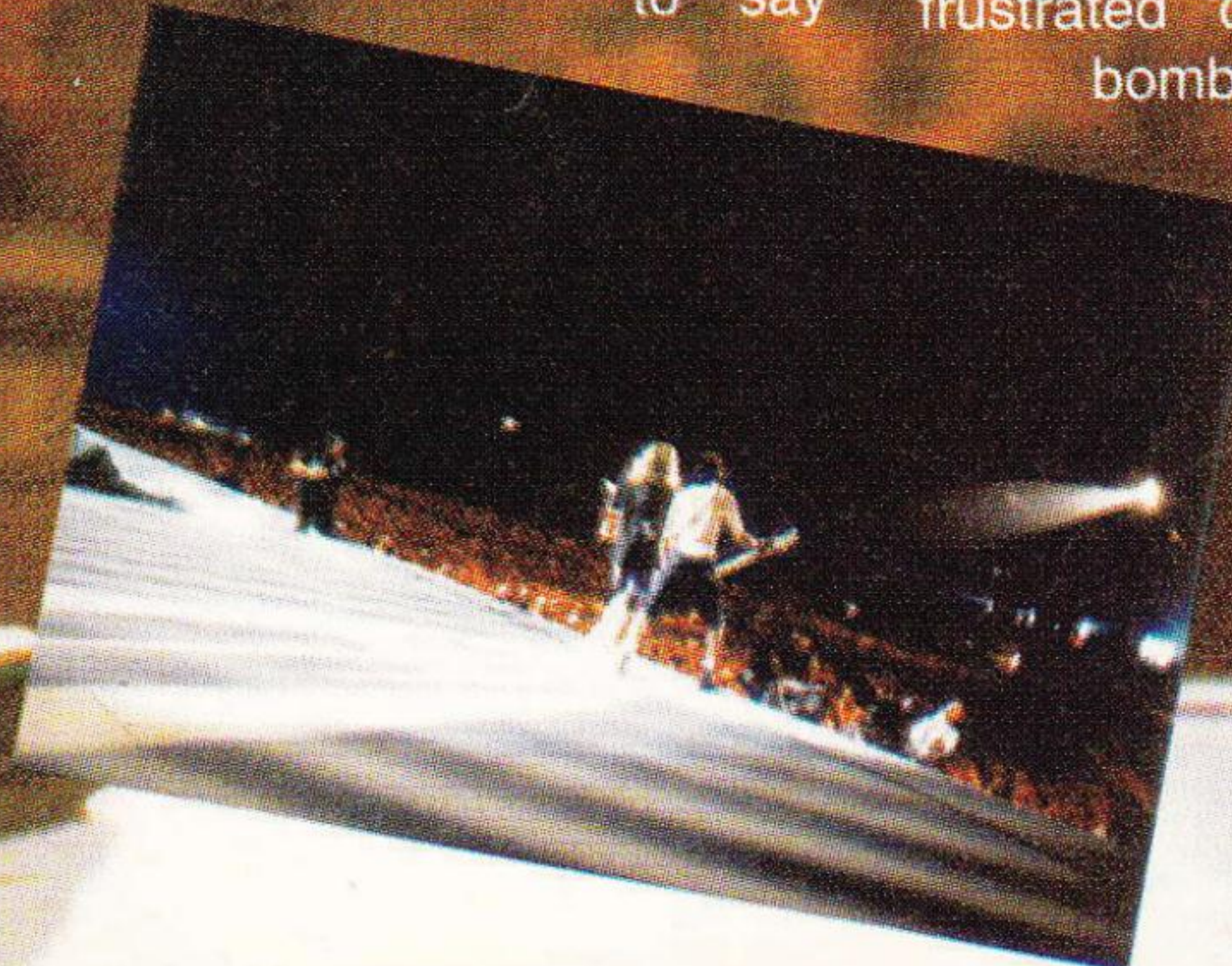
something about the monitors, and I never even looked at him. I was too nervous anyway. But we'd walk up to the front of the stage and try to make eye contact with the kids, but by the time we got to the front of the stage and got back to the mike, we had already missed the first line to the next song! That's how big the stage was. I didn't use a wireless, so I couldn't even go any further, and I could barely get in front of the PA, but it was so big, you just felt like a little ant in the street. At the end, we did the 'Over My Head' thing, which got a really good response. The response was really unbelievable. I would say, 'Everybody say 'Yeah!' if you know what I'm talking about,' and the whole crowd started yelling 'Yeah,' which was pretty cool. At that point I realized, 'Well somebody's listening.' I did my own jam and I smashed the bass, and then threw it out in the



audience, and that was it.

"I had been smashing basses (4 stringers) for about three weeks. Yamaha gave me a couple, but Hamer was sending me basses -- like five a week -- to smash, because I told them Yamaha was giving me one to smash at Woodstock. They went, 'Oh no. No, no, no! We'll give you as many as you want.' So, they started sending them out for me to smash. But, it was just something I needed to do. I needed to go through that and smash some things. I don't think I'll be smashing basses on the next tour. It was just something I wanted to do. Kind of like stage diving, you know. You only live once. At Woodstock I cut my hands up smashing my bass, because I was so frustrated 'cause I thought we had bombed so bad. I smashed my bass so hard, that I literally had cuts all over my hands. The next night I had band-aids all over my fingers when playing in Philadelphia.

cont'd on page 23



A Decade of Deliverance

In keeping with this issue's tenth anniversary theme, ten-year-old band Deliverance once again appears upon HM's pages. Throughout the past decade, both Heaven's Metal and this band have shared one thing in common. That is a common misconception about Christian heavy metal. "We've both had to put up with people saying we're of the devil," vocalist and frontman Jimmy Brown states, "I can't believe that's still going around. I mean, just yesterday, we were in our tour bus, and we were being asked to move by some police officers, because I guess we were blocking something. And they actually said that, by the looks of our album cover, we were devil music, even though we insisted and told them, 'Read our lyrics. We're a Christian band.'"

Drummer Jeff Mason adds, "They said that because there was fire on the album cover . . . that we were evil or something."

"Yeah," Jimmy continues, "I can't believe after ten years of this stuff, it's still there and it's still lingering. I'm very sure that Doug, with Heaven's Metal, has had to put up with a lot of stuff, with people criticizing what he's doing, and the bands he interviews and everything else. I know Doug, and I know a lot of the hardships he's had to endure, so definitely I think there are similarities, but, you know, we're still here and we're still ticking -- both of us."

Deliverance began in 1985 as a root heavy speed metal band. Since then, they have released six studio albums and a live EP. Plus, to commemorate this dual-digit longevity, Intense records has released a compilation album, entitled *A Decade Of...*, which includes work from the first four projects.

Deliverance has managed to maintain a consistent band sound, despite numerous membership changes throughout the years. Founding member Jimmy Brown relates, "I think the reality is that I write 90 to 95 percent of the music, so I guess that's where the main consistency is from; but the one thing I've always strived for is having a band that I can work with easily inside and outside of the band room. Particularly inside, because I'm never satisfied, as far as, like, guitar players or whatever. I've always had this longing in my heart when I get somebody in a band . . . It's like, 'Well, I wish they were just a little bit better.' And so, I was always continuously moving on, and moving on. But, with this band, for some reason, it's been a great lock-in. With this particular band, I'm really excited and happy with the way it's gone. Jeff (formerly with the band Betrayal) is a great, great drummer. I couldn't be happier with

another drummer, because both of us have the same likings and tastes in music. Stylistically, he flows with whatever I'm doing. You know, it seems like whenever I come up with a new riff or whatever, and I show them, they really like it.

"I think that's mostly what lacked in the band: I always had members who didn't like what was going on. Like, say, when *Stay of Execution* was written . . . Even though we went in and did the album in the studio, you know, Kevin, our drummer, Mike Phillips, our guitar player, and Mike, the bass player, didn't like the music. So, it's hard to work with people that don't like what's going on. They just want to keep repeating *Weapons* and the first album over and over. So, this is actually the first band I've had that's actually liking what's coming out. And it doesn't matter if it's strange, or if it's flowing along with what *River* is doing, or whatever. There's a liking there because there's experimenting here. So, I would very much say that, yeah, while I am the main writer of the band, there is a band here to be reckoned with. There are actual members who are amazing players. I mean like, Manny (Morales) and Jeff are one of the most amazing rhythm sections I've worked with in my life, so I'm happy there. And Matt (Winslow) has this brandished style of his own playing and he's a young player, so he's eventually going to mold into something that's very monstrous, in my book.

"That's another thing, when I see somebody who's moldable, who's actually able to form into something that's monstrous . . . I see that potential in Matt, and I think that right now he's a great player, as it is, and he's really good at what he does; but I see him five years from now being monstrous. You know, explosive! So, that's definitely the kind of people I want to work with."

Heaven's Metal recently received a letter from a young fan who was somewhat less than excited that Jimmy had cut his hair. Jimmy's response to this shed a light of perspective on the matter, "Well, for one, it's my preference. I can't revolve my life around what people think looks good on me. So, to that fan, I would say, you know, 'Mind your own business.' I'm not being mean or anything. I would just say, 'I don't go around walking into your house and say, 'I don't like the way you have your toilet paper hung,' you know. Because that's kind of nitpicking at stupid little things. You either like what we're doing or you don't. I don't know, I guess it's

because I've always been an experimentalist and I like weird things. It's no secret that (David) Bowie is one of my hugest influences, and one of the things I always enjoyed about him is, from album to album, not only was there a change musically, but there was a change in his image. I think that's hot. It's the coolest thing because, and you know, I shouldn't even bring her up because she's not an influence to me, but that's the one thing I respect about Madonna. Every album, every video, every single, everything: there's constantly a change. One minute, she has a gold tooth and she's all gross looking; the next minute, she looks like a Spanish senorita. And I think that's cool because, as an artist, you should be able to toy with yourself (image), and toy with your music, and toy with everything you're doing, because that's what you are -- an artist.

"When people try to mold you and lock you into this little box, and tell you, 'This is what you gotta do, and this is what you gotta be, otherwise we're not gonna like you.' It's like, 'Well then . . . don't like us!' You either like us for our creativity, or you don't, you



Manny, Matt, Jeff, Jimmy (IHS Photos)

know? Just like the kids who come to the shows simply to have a mosh fest. You know, all they want to do is mosh. It doesn't matter what you do: You could get a tape of the Crucified, put a ghetto blaster on stage, put a mike to that speaker, and press play, and the kids are gonna mosh, you know? It's because they're not there to enjoy the music, or enjoy what's really going on, or to really go to a show. They're just there to have a slam fest. And it's like, if that's what they want, that's what they want, but I'm not going to be a part of that. So, those fans that are making comments and what not like that, it's like, 'Oh well.' And I feel bad, and I'm sorry, but this is what I do."

It is admirable and obvious that Deliverance is not swayed by public opinion. "I don't think we are," continues Jimmy, "because would we be releasing the records we do? I mean, after *Stay of Execution*, it was either like, we gotta release a *Weapons II* to gain everybody back, or we gotta just keep going. And, you know, we

had to make the decision to keep going. And I'm happy, because I think *River* is one of the most expressive, emotional records that have been put out -- that and *Learn* -- in this whole Christian scene. I mean, that's one thing that I think a lot of the metal music is lacking. That's one of the reasons metal is dying so much in the Christian scene, is because it's lacking humanness, it's lacking expression of emotion and thought."

According to Jeff, the future of Deliverance includes extensive touring, "Definitely lots of touring, being on the road a lot," he says. "Make sure you print that. We'll hopefully pump out another album this year and definitely just be continuing on. We're not gonna slow down or anything. We're building up speed and pushing forward. So, that's definitely the direction we're going to go, with touring a lot, and that album -- going in the direction we're going now. We're not going to do speed metal on the next album, you know, and I think that's a good thing. I think we're headed in the right direction."

"Absolutely," Jimmy agrees, "and I think, as our audience grows older, you know, we're growing older and they're growing older, so I mean, it's like . . . you gotta progress. It's like the guys that are 38 years old and have got a mohawk, and you know, have still . . . there's something mental going on there. You need to wake up and, you know, smell the coffee, and realize you're reliving your teenage years, you know, when you're 40 years old or something. You know, it's like, gimme a break. They've gotta realize you can still rock and still listen to great music and put out great music. And your maturity level, I mean, a lot of things have to go with that."

Matt adds, "I just think there's still gonna be a lot of changes, you know, as far as the music. I think there's gonna be a lot more, a lot of surprises ahead, you know, music-wise. I just think it's going to evolve into something that's really awesome."

One of these evolutions is a project done under the name Peter Braun, which will be in the works later this year. "I'm actually using the same band as Deliverance. It's literally almost Deliverance. It's such a different turn in music, that we're just going to basically put it under the name Peter Braun. My middle name is Peter and the original German spelling of my last name is Braun, and so, we just went ahead with it. We're just going to try putting something out -- real innovative, a little different, and you know, obviously, it'll be a lot different than what Deliverance is doing, so that's why we're putting it out under this name. Plus, I have wanted to do this for so long, and I have finally achieved the band I want to work with. It's gonna be a lot of fun."

There is, with Deliverance, an ever-changing progressiveness and a "no fear" attitude concerning the ongoing odyssey into its art. Make sure you hear the latest work of this band if you (Heaven forbid) haven't heard it already.

hm

By Brian Vincent McGovern

Having survived black metal death threats, several overseas trips to Europe and North America, the *Primitive Rhythm Machine* keeps on going, amidst member changes, stylistic changes, and more member changes. We catch with our friend down under via fax machine for the following conversation. Listen in:

THERE'S BEEN SOME PERSONNEL CHANGES SINCE THE LAST ALBUM. WHY ARE MICK AND PHIL NOT IN THE BAND ANYMORE?

"Mick and Phil are no longer with the band because of Mick's family commitments. He had to get a day job. And Phil's university studies meant that he could not tour. It's kind of a weird situation, because you would think that, the bigger a band gets, the easier it would be to maintain a line-up. However, because I am keen to following international touring offers, I need very available people to work with me. If Mortification was just a band that played locally, Mick and Phil would still be playing. The split was very friendly and mutual. I had to set them free to fulfill their commitments and they needed to set me free to pursue my international touring opportunities."

TELL US ABOUT THE NEW MEMBERS.

"At the moment, nothing is for certain. Two Canadians, Bill Rice on drums and Jason Campbell on guitar, recently toured the U.S. with me and it went really well. After just five days together, we recorded the drum and bass tracks for the new album, and then we went out on tour. Considering our short time together, the tour went really, awesome. I met Bill and Jason when we played in Canada last year, so when I split with Mick and Phil, I called them up because I knew they were great guys, committed Christians, and great players. I was really hoping that they would become permanent members, but after the tour it seemed that Jason had plans for his own music, so he didn't work out."

"Since returning to Australia and realizing the impossibility of myself moving to America or Bill moving here, it hasn't worked out with Bill either. Bill and I had planned on at

least doing the September European tour together, but the logistics of getting together to rehearse before the tour were just not coming together. Please pray for me during this important decision making time. I really wish to continue as strong as ever with a permanent line up. I am currently auditioning for permanent Australians who will stay for the life of the band."

THIS NEW ALBUM HAS SOME NEW DIRECTION TO IT. DESCRIBE THE CHANGES.

"I am endeavoring to play traditional metal in a modern setting. In other words, take the music of the 80's (i.e.: Maiden, Slayer) and combine it with the music of the 90's (i.e.: Sepultura, Pantera, Prong). Total death metal and grind was a big trend in '92

when we did *Scrolls*..., but that's all changed with the wave of black metal being so huge. Now black metal in Europe is the big trend, as is groove metal in the U.S. I hate trends and I hate bands that totally copy one big band. There are so many Pantera rip-off bands at the moment it is sickening. I am committed to playing untrendy music. Every band seems to be tuning down at the moment, and that's why, on the last two albums, I have chosen to tune to normal E. I truly believe that originality will help a band to be more successful than simply jumping on some trend. Our moderate success, I feel, is due to an original sound. Something that no one else is doing. I admire bands that don't change too much. The funny thing is that about the only album that seems out of the box for Mortification is *Scrolls*...

"I actually set out in '89 to play the type of music that I am now. And you can hear that on the first album and demos. Despite what has happened with Vengeance, I still believe that *Human Sacrifice* is one of the greatest heavy metal albums of all time. It is still a great inspiration to me and a true example of timeless

metal. *Primitive Rhythm Machine*, I think, is the closest that I have come to something as special as that album. Obviously, employing the production and guitar services of George Ochoa helped with that end greatly. He is the master of traditional extreme metal guitar playing and production. He, of course, produced and played on the mega-selling Deliverance album *Weapons of Our Warfare* -- another of my all time favorites. Where have all the awesome bands gone?"

TELL ME ABOUT THE RECORDING PROCESS.

"We did an album in 20 days at Frontline's studio in L.A. Bill Rice, who did the tour, played the drums awesomely, as did Jason, who contributed three rhythm tracks. George played all the rest of the rhythms and all the leads, except for two, which the other guitarist from George's new band performed. We worked real hard on getting a tight (yet) real sound. I wanted to get away from processed drum and guitar sounds and work with real acoustics. In the past, we have always used triggered drum sounds and even, at times, played guitars straight into the disk. The parts were always played by a person, but technology took away a lot of the real sounds and made it all sound too processed. *Primitive* is all real miked up drums and guitar amps played on 10. This is the way it should be, just ask Spinal Tap."

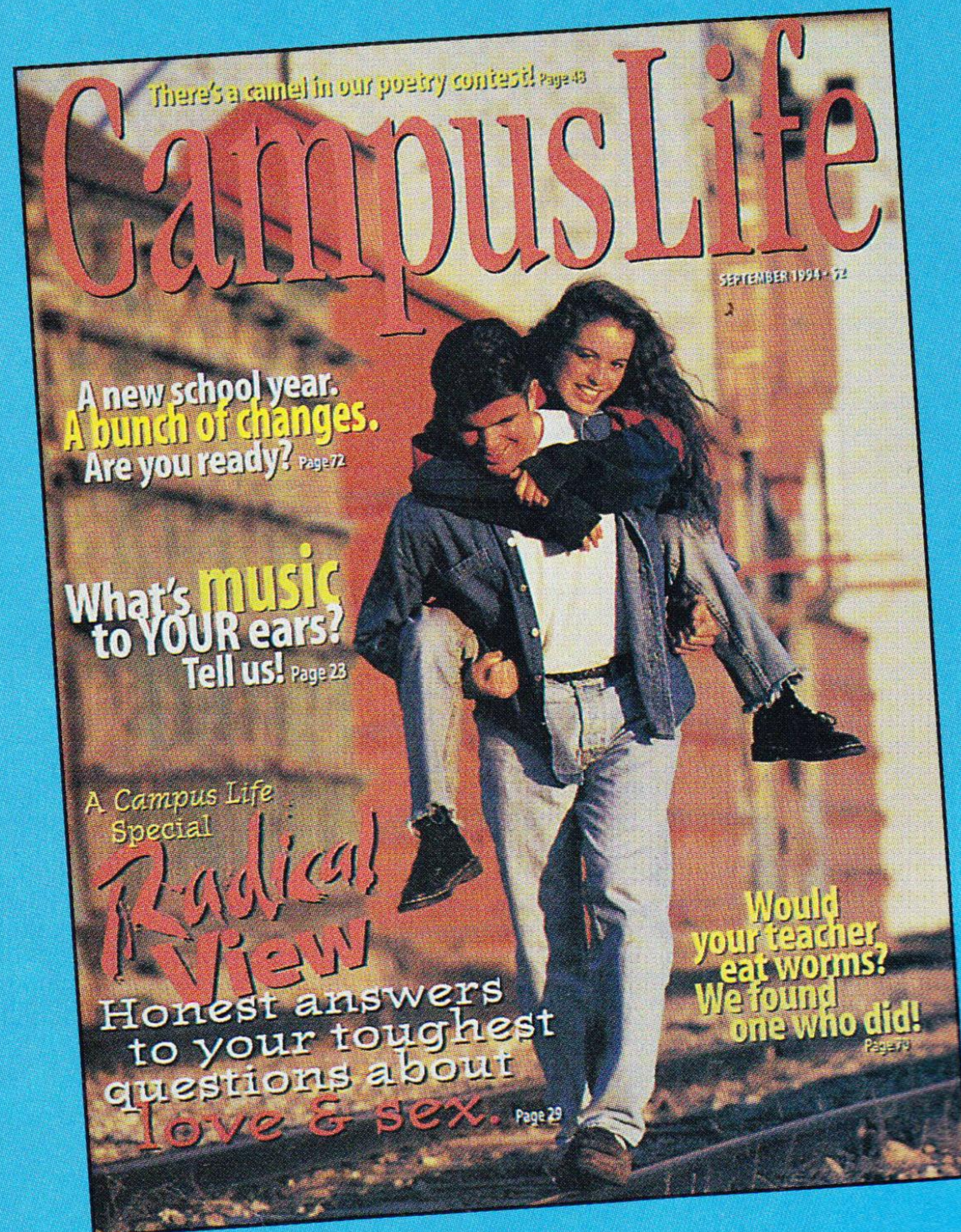
WHY THE CHOICE OF GEORGE OCHOA?

"Matt at Frontline was talking about getting some rock producer, but I suggested George, because I knew that he could get the true metal sound I was after. Besides this, I had spent time with George on my previous trips to the U.S. and we got on really well. I also wanted to get some awesome leads on the new album and knew that George could deliver. Even if Mick had played on *Primitive*, I still would have got George to play most of the leads."

I NOTICED YOU CO-WROTE A SONG WITH DOUG VOF (con'td on page 18)

Mortification's Rhythm Machine

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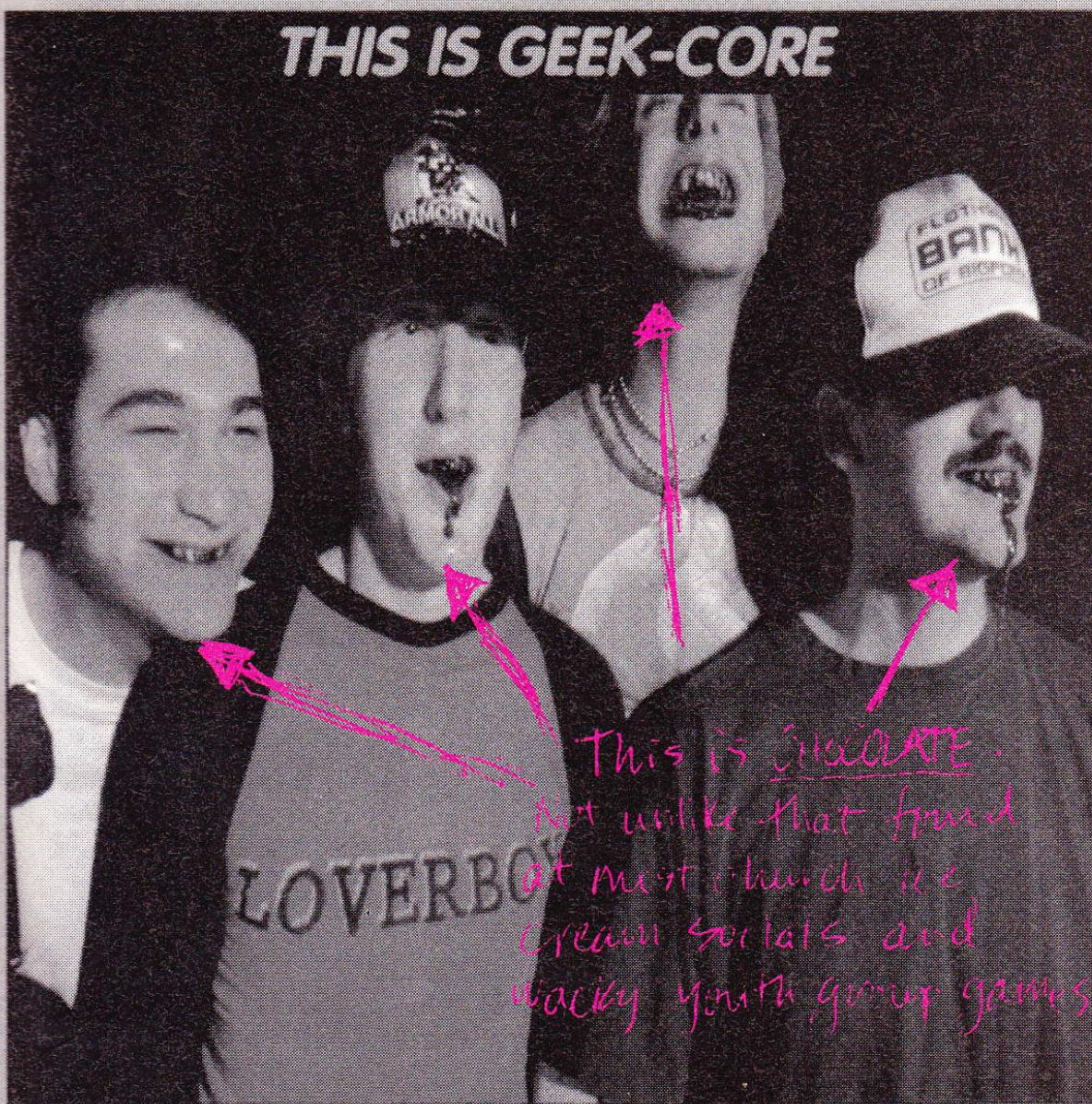
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DON'T KNOW

what a scandal!

Tooth & Nail Records wishes to thank all the retail outlets who support "Don't Know" and our label. We appreciate you sharing in our wacky sense of humor.

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Coodly P. Ramaswami

Come would like to
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name it was actually
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and was randomly
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quality.

DON'T KNOW

Ed...electric huckaloogie, nylon badboy, bass trombone
Matt...tubs & plates
Paul...bass-o-matic
Dan...throat

...and Special Guests

Russel Aoki...trumpet, piano
Jim Johnson (Matt's dad)...tenor saxophone
Ian Hardy...2nd trombone, bgv
Josh Jones...banjo picker from hell

We saw a Far Side cartoon once that said,
"welcome to Heaven, here's your harp...
welcome to Hell, here's your accordion."
Some people think they're giving out
banjo's down south. We think they're
heavenly. It was a joke.

all lyrics by Matt except 5, 8 by Dan and 6 by Dan & Matt
executive producer Brandon Ebel

correspondence & booking
house o' funk
4049 7th ave. ne seattle, wa 98105

This was the
intellectual /
spiritual portion of
this recording that
evidently some
have missed.

HELIUM

"what IS is right. The strong survive."
The laws of nature only go so far until somebodys toes
are stepped on. In a society that is pro at degrading its
own race and un-willing to come to any conclusions
about any absolute truth, where is any sense of
"morality" derived?

C.F.J.

Consumers really feel their on to something. Some
groundbreaking eye opening youth movement. It's all
just re-hash. It's been done and said before. This time
it's just packaged differently.

"so how does it feel to be using a borrowed recycled
drug they told you was real?"
Empty yourself of what you feel you have to be. What
you have to function under. What "scene" you're in.
Your political view. Opinions only go so far. When we're
asked of all this, will our character stand the test when it
counts?

Thanks to: Our families, Bill and Michelle Power,
Brandon Ebel and the rest of the T&N crew, Chris
Estey, Damien and Heather, Jeannie Fleming,
Darb, Greg, Nikki and Andrea, Rachel, Josh (get
that lint out of my face!) Jenine, Lisa and Aaron for
visiting us in the studio, House O Funk bruthas,
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Walt's crew, Cosmo for the metal lessons, The
Sprinkle family, Everyone at Crew, T & Autumn for
putting up with our crap, Og for knowin' what it's
all about, Seth, Scott, Dave, Tom, Ma Ma, Jeffrey,
Russ, The inventor of the skateboard &
Snowboard, Micheal, Naomi, Norman & Family,
Jason, Lance & Paula and the rest of the
louquesters, Craig Finley, Tom & Ann Stephenson, Mikee and Josi, Dougie, Herb, Less, and
Larry, Eryn, KRT, Coca Cola, Taco Bell, Strictly Percussion, Valuevillage, Soulfood, Clergy, Crux,
the other two Blenderboys, Sometime Sunday, Focused, Wish For Eden, Starflyer and the
other tooth & Nail bands, 3nP, and especially the Captain of the Mutha ship.

AND THE REST OF THE FRIKIN' WORLD.....

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"FRIKIN'" & "CRAP" - Youth group slang
often heard used by many youth
pastors & leaders across the nation

HEAVEN'S METAL ("MEPHIBOSHETH"). HOW DID THAT COME ABOUT?

"When Doug visited here last year, he joked that the next Mortification song would be called 'Mephibosheth.' I turned around and said, 'lets do it.' The idea was to do a song about the blood covenant. Old testament character Mephibosheth was the son of Jonathan, the close friend of David. David is symbolic of Christ, and Mephibosheth of us as the beneficiaries of Christ's spilt blood promises. Doug came up with the words and I arranged them and wrote the music. A partnership made in Heaven!"

WHAT DO YOU WISH TO ACCOMPLISH WITH THE BIBLE STUDY FOR THE SONG?

"With Bloodworld, I chose not to put scriptures on the songs, because the words were so hardcore and in your face. I thought that I would let them speak for themselves rather than turn them into a theological affair. With Primitive, I wanted to do something new again, and thus, the only scriptures on the album relate directly to 'Mephibosheth' except for '4031,' which is Isaiah 40:31. Doug and I talked about a study that, if completed, would lead someone to a faith in Jesus. Thus, Doug

completed such a study and it is on the album next to the song. The idea not to put any other scriptures on the album came about with the revelation that, if the Bible study was the only theological piece on the album, then it would stand out and people would go through it and get saved."

WHAT'S GOING ON WITH ROWE PRODUCTIONS?

"I am very excited about the label. I have signed some awesome bands. I have just finished recording the Cry Mercy album, which sounds incredible. It's kind of like a heavy version of Aerosmith. If I can get a distribution deal, this band could be huge. I have signed three extreme metal bands: Metanoia, Embodiment, and Ethereal Scourge. All will have releases this year. I have another compilation coming out, which features four brutal new bands, including Phil Gibson's new band, Callous. Phil not only plays drums, but also handles vocal duties. I am absolutely amazed that the big Christian distributors aren't jumping to take these releases. If the response to the *Raise the Dead*

compilation is anything to go by, this label will really be meeting a need if someone actually picks up on it. No one else is putting out traditional extreme metal except myself. If the sales of Mortification and Paramesium are any indication, then there are still plenty of people wanting to hear this stuff. Of course, *Primitive* is my last album with Frontline, so from now on, future Mortification releases will be on my label and licensed through other labels. My plan is to record a concept album early next year for an April release. If you want to

know more about Rowe Productions, simply send \$2 to Rowe Productions, P.O. Box 339, Mentone, Vic 3194 Australia, and I will send you my latest mail order catalogue."

ANY COMMENTS ABOUT HEAVEN'S METAL'S TENTH ANNIVER- SARY?

"Heaven's Metal is the most awesome magazine in the world. Heaven's Metal has been the main ingredient in Mortification's success in the Christian market. Congratulations, Doug on being the voice of our scene and a true example of holiness and integrity. I love you brother."

hm

THREE

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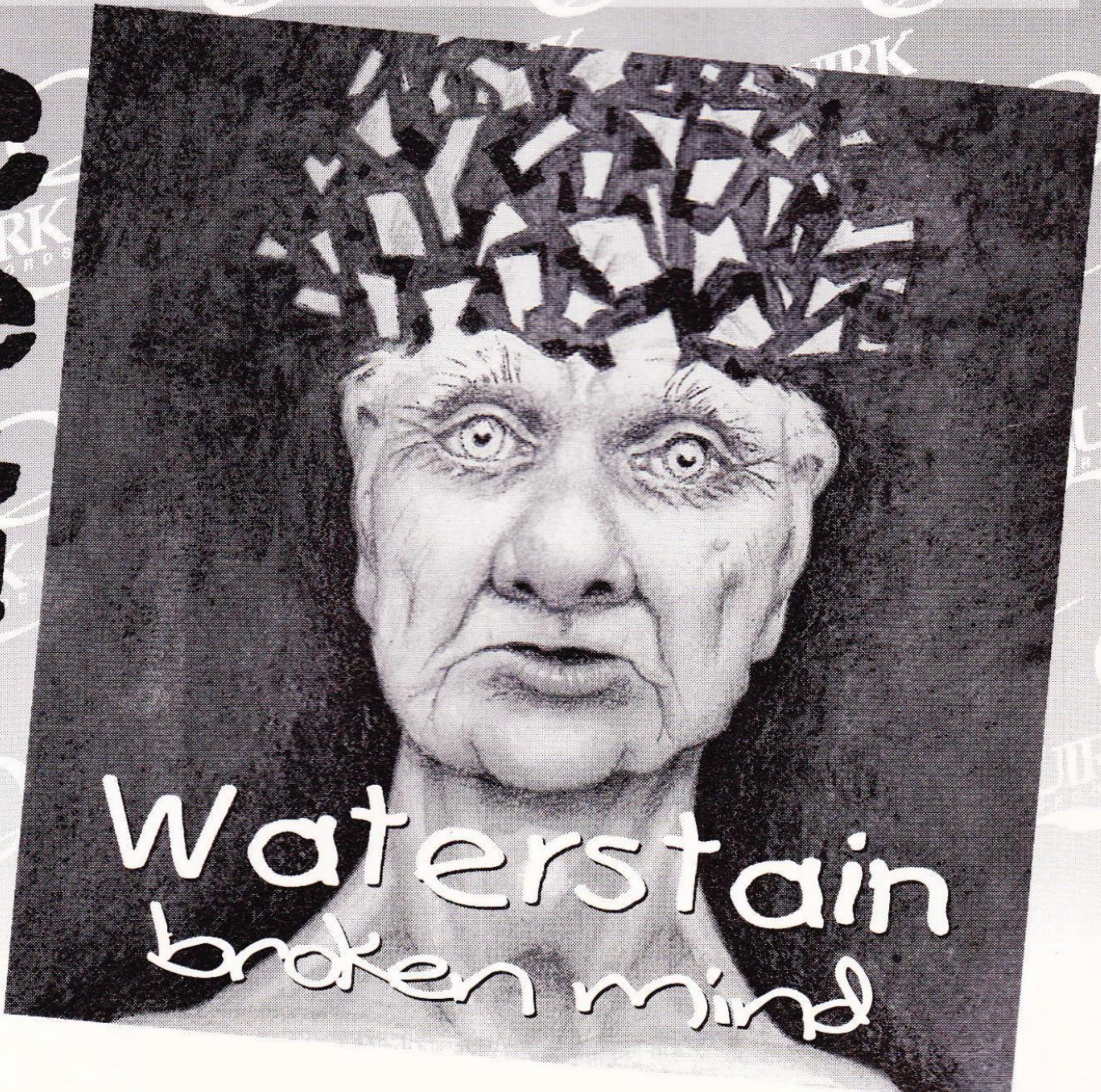
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Waterstain
broken mind

It was a warm April day as I arrived at the theater where Starflyer 59 was to play alongside the highly emotive band, The Prayer Chain. The theater was a run down building that easily showed the signs of wear and tear from years of use and maybe abuse. At one point in time, the theater had to have been a classy place of sorts, but those days were gone forever. Nowadays it's hard just to find your way around the theater due to the lack of much needed lighting.

Trying to track down Starflyer was not hard, especially since the only real Starflyer member on the tour was ex-DanceHouse Children member, Jason Martin. I was finally introduced to Martin and found out that there was work that needed to be done, and he would not be available till later. But later did arrive, as did Jason.

The two of us soon found ourselves sitting across from each other in a booth located in the bar portion of the club. I had wanted to know -- and thought that others might want to know -- how Starflyer 59 had formed, and Martin accommodated quite nicely. In his usual laid back tone, he described how the band had been his friend Andrew and himself. However, recently Andrew had been doing some changing and had other priorities that he needed to take care of. "Andrew's getting married now and so that's why Jyro's doing this tour," Jason explained.

Speaking of Martin's bass player, Jyro, who was the singer of the now defunct band, Mortal, Martin also had some words to say from his post across the table from me. "We (Jyro and I) have only been together now for, like, four days, but he's cool, man. I mean he's a totally nice guy." Martin also talked about how he and Jyro did not have time to practice for the tour. "He learned all the songs and we didn't even get to practice. (The) first practice was on our first show. I could trust him that he knew the parts. He wanted to get out here for a few weeks and take a little vacation. Instead of

being the big front man, he could just play bass and have a good time."

Jyro has been involved with Starflyer in more ways than one. Together with his former Mortal sidekick, Jerome, Jyro produced Starflyer 59's debut disc. Martin commented on the pair's work rather favorably, "I think they (Jerome and Jyro) made the first Starflyer album a little bit tighter. They made it sound just like a really polished rock album, which was cool.

Speaking of recordings,

Martin pointed out that the music will not be completely different. "I still use the same chords. I only like a certain kinda chord change, but you know, we texture a little bit different(ly). Some of the songs are just some metal; half surf songs, half metal, I guess."

Why the change in musical styles? Why a change from alternative music to metal, or a hybrid of metal? Martin, from his seat in the rundown bar, pointed out that, "I'm just so sick of the alternative tag. It's like, all the metal bands are changing to

Beach Boys. There's harmonies, there's like surf tunes with, like, big power rock riffs and, like, these Journey solos. I spent a whole month on it -- because I don't have a band, so I have to do everything in (the studio). I sat in there every day, up until last Saturday, for a month."

The production on the new album is also a little bit different than that of a typical rock album. "We went for, like, these 70's drum sounds, so a lot of people are gonna be kinda bummed on the drums," Martin communicated. "The snare's really just dead, flat, like an old 70's record. You can't really hear the bass drum. All you can hear is guitars and just a little bit of vocals."

When Starflyer 59 hit the stage that evening, there was plenty of loud guitar and soft vocals. Martin, backed by Prayer Chain rhythm machine Wayne Everett, on drums and ex-Mortal vocalist Jyro on bass, played a set of pure alternative emotion to the crowd.

Everett pounded away on a drum kit located at center stage, while Jyro looked calm and collect as he played bass. Martin stood with his head bent over the microphone playing his Gibson SG and delivered his vocals to all the ears that could hear, and would hear.

The melodic, simple rock played by the trio created a thick, musical milk shake that poured onto the audience. The fans up near the stage got a taste of the new drink and became addicted. Their moshing and body surfing added to the already intense atmosphere.

What exactly is Jason Martin's position on this simple rock and roll? "Music pretty much doesn't mean anything.

You gotta have the right perspective. The Lord's letting me do this, and He can take it away in, like, a second. That's what's more important, more important than the tunes. (If) I get too wrapped up in the tunes, then forget it. It's not really what counts," the ex-DanceHouse child commented.

Jason Martin of Starflyer 59: a transparent man playing loud, simple rock and roll, working at his art with an interesting blend of styles on his pallet. Who knows, Martin may have created a new type of music on the album!

hm

Starflyer 59

by chris callaway



Starflyer has released two EP's and an album so far on the blossoming, Seattle-based Tooth & Nail Records. According to Martin, label head, Brandon Ebel has been very supportive of Starflyer.

What can we expect from Starflyer on the next record? I knew that Starflyer was changing their musical direction and Martin filled me in. Not to worry, though,

alternative, so I want to be the first 'alternative' band to switch to metal."

Speaking about the new record, Martin casually explains, "We've got a lot of metal riffs, a lot of big solos. I don't know how it turned out. I haven't even listened to it since we got done mixing. It's a little bit different. It's kind of a cross between Black Sabbath, Journey, and, like, the

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Contest Rules and Information: One brave HEAVEN'S METAL reader and a HM staff member, will win an all-expense-paid trip to Nashville, TN in the BRIDE “Would You Drop?” contest. Winners will “DROP” from the Nashville sky with Dale and Troy Thompson of BRIDE. It could be you!!! All entries must be on the official HEAVEN'S METAL ENTRY FORM (left) and received by RUGGED RECORDS no later than AUGUST 9, 1995. The winner will be selected in a drawing to be held on September 10, 1995. You must be 18 or older to win. Some restrictions may apply.

E N T E R N O W

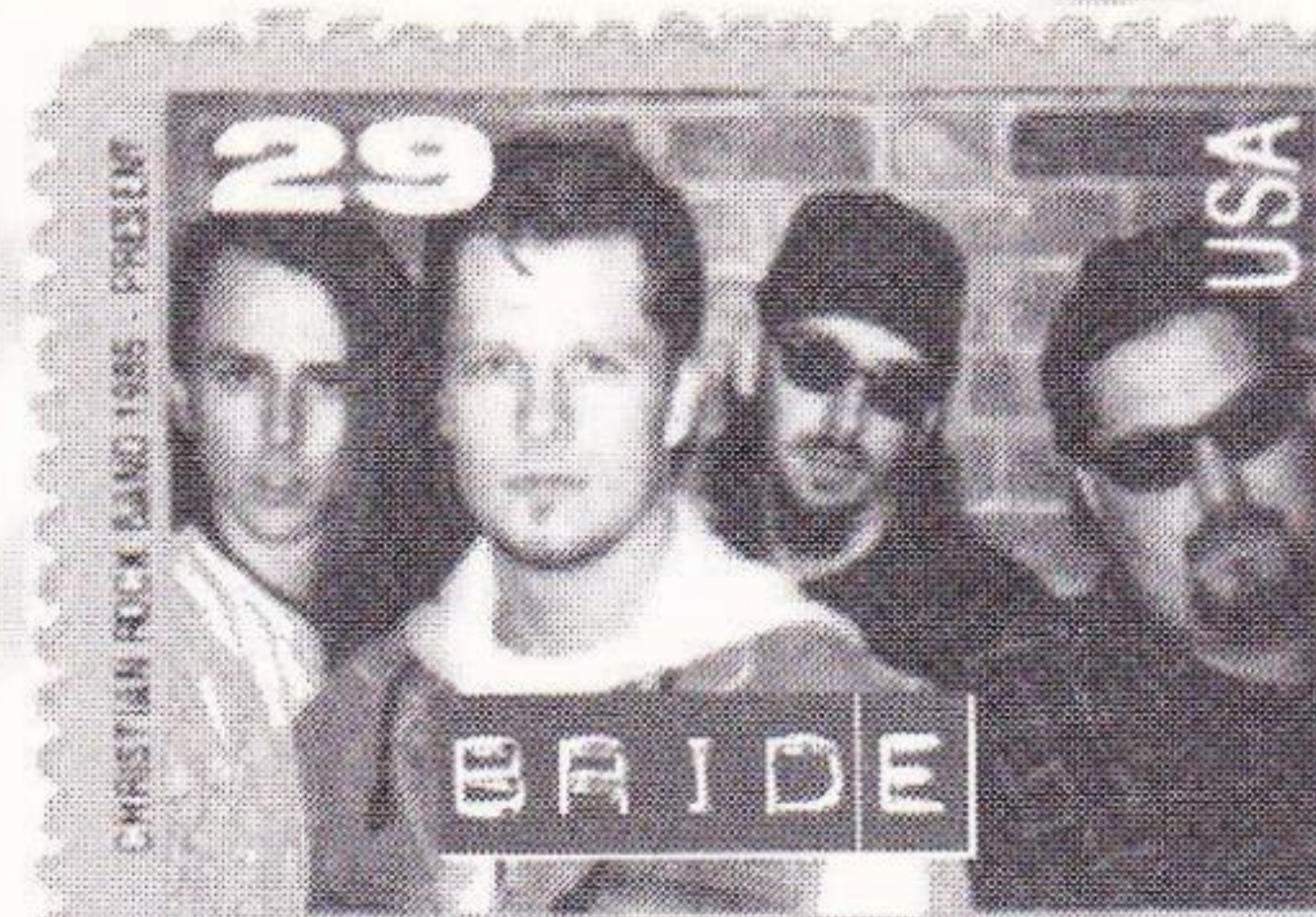
Bride is a band that has been around almost as long as the publication you are now holding, and Dale and Troy Thompson have been performing together for even longer. As with any longevitous group of musicians, many changes have come about, including that of line-up, musical sound, and now, a label change.

"I think that, for the most part, the public and our audience have embraced what we've done with every change," Dale states, "I think that, as we mature as a band, the audience is kind of growing up too. The reason for the change is because people's musical tastes change so often. We can see that in the last ten years -- how music has changed so drastically. Ten years ago, people thought that hard, pop-rock stuff was cool, and now it's gotten into some other areas. I don't even know what to call this new music; kind of grunge meets alternative meets the garage band next door."

Could it be that Bride is "selling out" with the new album -- *Drop*? Don't bet on it. "There's traces on this record, of the old Bride, as far as the heavy songs, but a lot of the things we did, we experimented," continues Dale, "It's a much simpler record, musically. We've been accused of playing very simple music anyway, once we got into our *Kinetic Faith* phase, and went on to *Snakes and Scarecrow*. I think that *Drop* is even more simplistic in its approach to songwriting."

So it seems that Bride is being more thoughtful with this album, perhaps treading through it on more of an artistic path. "I believe that we concentrated on the songwriting and the hooks of the song and the melodies, rather than saying, 'Okay, this song is really loud and aggressive.' Before, it seemed to me that, even though we had some really good songs, a lot of the emphasis was placed on how aggressively the music came across; but now, we're just trying to show ourselves as really good songwriters."

"Vocally, I've approached this record differently. I'm actually doing things in a lower range. A lot of people thought that all I was about was hitting high notes and screaming, and a lot of people accused me of not being able to sing, but I think, actually, I sing better than I do anything else. I really wanted to do a record where I sang on it."



Madness, I pretty much dictated what went on the records. Once we added Jerry in the band and now, of course, our new bass player, Steve, we're really digging into each band member to . . . you know, for their personalities to come out on each song."

For the past six months, Heaven's Metal has had a feature called "Artist Book Reviews," in which an artist (that's right) reviews some of the newest books to hit the shelves of your local Christian retailer. Dale Thompson is one of several who have been given this charge. When asked what he thought of this section, Dale replied, "Well, of course, it's not a new idea, you know, because *Rolling Stone* does it, and some of the other music magazines; but I think it is a good idea, because I'm afraid a lot of people that are listening to hard rock music have depended on their ears so long, that they may have forgotten how to read. I know I was guilty of that for a long time -- listening to so much music, that I didn't pick up a book. I would get sleepy when I started reading the Bible. I couldn't even read the newspaper sometimes, because it would just put me in a state of, you know, I was there, and I wasn't interpreting what I was reading."

"You have to practice reading to learn how to read again when you haven't read for so long. You have to get in the habit of reading, and now that I've gotten in the habit of reading, I can read a book a week without losing interest in the book, if it's a good book. With Doug, he's given me some interesting books to read, and I'm glad he thought of me. And it's so odd that he did, since I had just gotten back into reading about a year ago, you know, of really sitting down and reading a book from front to finish without putting it down."

Until recently, Dale's brother, guitarist Troy Thompson, was the only member of Bride who was still single. According to Dale,

"It was definitely a band effort to create *Drop*. From *Show No Mercy* to *Silence Is* this union was entered into with complete care and wisdom. "He and Michelle had been together as an 'item,' so to speak, for seven years, or maybe eight. They just wanted to wait until she graduated college. They did the smart thing by becoming secure before they jumped into an obligation. I don't think they're the 'perfect couple,' but I think the way they approached their life together was, you know, they have to be applauded for that, because there's just too many people that jump in right after high school and get married, then realize that there's more to life. It gets to where the couple is in a room by themselves, they don't even know what to talk about because they haven't been together. You know, they find themselves sitting at a kitchen table looking at each other with nothing to say, whereas Troy and Michelle, they've made life fun for themselves. They enjoy being together. It's good to see, especially with him being my brother. I'm glad that he's happy with what he's doing. I'd rather have a brother like that, than a brother coming to me with all his worries and complaints, like I do him (laughter)."

Dale says that Troy's marriage has not had much affect on the band, since Michelle has always worked with the band, including selling merchandise for the past three to four years. In fact, both Michelle and Dale's wife, Sharon, spend at least a little time on the road with Bride. "We would much rather take our wives down the road with us rather than leave them behind, but sometimes it just can't be avoided. So, sometimes the band is kind of faced with going out by ourselves," relates Dale, "Me, I'm so pampered at home, that I miss her when I go out and I have to actually order food at a restaurant for myself. I'll say, 'What are we having tonight?' and she's always got dinner ready."

Why does Dale Thompson need his wife to cook for him? Well, in addition to his work with Bride, he's also got a solo project being released on Rugged Records in August, which will include touring. That'll keep anyone busy.

What's the solo album going to be like? "Well, the first solo record I did was *Speak Into the*

Machine, and I released it independently and it was very experimental. So, what I decided to do on this one was to do a more listenable record, and I decided to go the blues route. So, it's kind of like the Chicago-based blues sound meets Dale Thompson of Bride. And it's packed full with really fantastic musicians that I've gathered up from the blues community here in Louisville to play on it."

And the title? "It's called *Dale Thompson and the Religious Overtones*. We do plan to tour with it. Matter of fact, we have about six dates already booked; (where) we're going to be going out and playing the songs acoustically, because the record has a lot of horns and a lot of organ. So we're not going to be able to go out full-blown, but I think we'll be able to pull it off unplugged. We're going to try to make it about a 45-minute set. Matter of fact, I think we open in front of Tourniquet at one show, so that should be interesting."

The rest of 1995 holds mostly international touring for Bride. "We're going over to Scandinavia to do some shows over there -- some festivals in Norway and Switzerland. We'll be going back to Brazil in September. The Bride dates this year -- there's not as many as last year. So, that's one of the reasons I decided to go ahead and put my solo tour together and try to generate some more shows for the band; because, as Dale Thompson and the Religious Overtones, we'll be able to go out and perform some of the Bride songs acoustically. Troy will be with us on some shows, and some shows he won't be with us. It's according to how his work schedule interferes or coincides with what we're doing. So, I think that we will stay busy with the two different projects going on. I would much rather stay busy with Bride, but we just have not found that this year is going to be a big year of doing shows. Matter of fact, we're doing no festivals this year in the United States. We put in all the phone calls to all the festivals and we were told that the festivals were already booked. Cornerstone did invite us, but, unfortunately, that is when we go to Scandinavia. We have unfinished work in Scandinavia that we wanted to go back and follow-up on. Plus, we've played Cornerstone the last three years. But, hopefully, next year we'll be at Cornerstone."

Be sure to catch Dale and Co. in a town near you, as well as on the new album, *Drop*. There's also a best of album to be released in late August on Star Song called *Shotgun Wedding: Hits and Mrs.*

hm

The Resurrection Band Gets Raw

Another band that really fits into the tenth anniversary mood is the Resurrection Band. When a friend brought 30 copies of the first issue of HM to Cornerstone '85 (and was too embarrassed by the low quality to hand any but two copies out), vocalist/guitarist Glenn Kaiser was one of only two people who received one. Having over 20 years of hard rock music ministry under its belt give Resurrection Band a unique perspective on this music that we all know and love. Longtime HM ad salesman, **Charles Gates**, met with the band around a table in "Nashvegas" at the recent GMA Convention. They reminisced about the fruit of their ministry and talked about its exciting new album, which is anything but something to *Lament* over.

WITHIN THE LAST 5 OR 6 YEARS, IT'S LIKE THE REHASH OF CLASSIC ROCK HAS GOTTEN BIGGER. EVERY MAJOR CITY IN THE NATION HAS ONE TO THREE CLASSIC ROCK STATIONS, AND I JUST LOOK AT HOW MUCH REZ IS A HEAVY INFLUENCE. YOU COULD PEEK INSIDE THAT WHOLE GENERATION, AND IT STILL LIKES CLASSIC ROCK.

"If we can get the 'hair in a can,'" laughs Glenn, "or a little more Rogaine. We're back in style again, musically, so it's fun. It's language. It's vernacular, you know. It's being sensitive to those things, but it's also, I think, being true to who you are, and having a certain, not just spiritual, but musical integrity. And it's hard sometimes. The new album, *Lament*, and having Ty Tabor coming in as a producer, with Brian Garcia engineering. . . Getting input from those guys has really been encouraging and helped a lot on this latest album. Sometimes, you know, you're not objective in what you do. And this is our 14th album, so it's really been incredible how God's opened doors, and just got us into relationships with people who are really just genuine people, who really know what they're doing, and really have some level of respect. It's kind of neat how the Lord brings people together with projects like this."

SO, HOW WAS RECORDING THE NEW PROJECT?

"How was the recording?" repeats bassist Roy Montroy. "It was actually refreshing, because just having the objectivity of Ty, and encouragement, it was probably a little more relaxed atmosphere than if it was just us. It really helped to bring out the best, of all of our..."

"We didn't have to make all the decisions, too, you know," adds Glenn.

ANY CERTAIN SONG, GUITAR-WISE, THAT REALLY STUCK OUT TO YOU AS A CHANGE AND ALSO MAYBE A REMEMBRANCE TO REZ'S STYLE OVER THE LAST FEW YEARS?

"Oh gosh," muses guitarist Stu Heiss, "I don't know if there was one in particular, but we reached into our experiences to draw things like putting a guitar through a Leslie speaker. We haven't done anything like that since *Rainbow's End*. But we did it again on this album."

BEING A GUITAR PLAYER, AND ALSO HAVING TY, WHO I BELIEVE IS ALSO A GUITAR PLAYER...

"A very good guitar player," interjects Roy.

I THINK THIS LAST ALBUM HAD A VERY GOOD GUITAR SOUND, BUT WHAT WAS THAT

LIKE -- HAVING TWO GUITAR PLAYERS AND ONE PRODUCING?

"We got him to play on a couple of songs," says Glenn. "He played on three or four songs."

"For me personally," adds Stu, "it was maybe a bit intimidating at first, because I had to get to know Ty. You know, I didn't know what he was looking for -- what he would expect. But I found out that Ty wasn't a guy who was gonna demand something of you that wasn't in you. All he was gonna try and do was help you bring out what you had within you to do. And he was very encouraging and very easy to work with. So, it was a real good experience. I really enjoyed it. Like Glenn was saying, we got him to play on a couple things. One night was a memorable night for me, because we had pretty much wrapped up for the day. One of the cars had already left, and everybody had gone home, and the only people

there were Ty, Brian, my wife and I. All we were actually going to do was get a sound ready, because it was getting late, and we were going to come in the morning and put a solo down on the song. We went out there, we got it sewn up, and started playing along with it, and the song started happening, so we went ahead and we did a couple of takes. We were going to approach that song with two different guitar tones, with a solo taking one section, then the guitar playing another section, and the first sound take the third section, and the second sound take a fourth section, so it would go back and forth. So I got one sound up, and I played the first and the third part. I came back in the control room and everybody was pretty excited about how things were going. And I said to Ty, 'You know what I'd really like to hear on this?' And he said 'What?' I said, 'I'd really like to hear you play the second and the fourth parts.' So, he looked at me, and he got a big smile, and he said, 'You know, I would really love to do that!' And so we sent him out there, and he put down the other parts, and it



Photo: B.L. Groth

was just the four of us down there that night. We didn't know if anybody would even like it."

"It's the first full band song," explains Glenn, "called 'Across These Fields.'"

"You know," continues Glenn, "the other thing that makes this album very unique to Rez, is that it's all in first person. For years we've done various things lyrically, but probably one of the main things we've dealt with is social commentary. I prayed and felt like the Lord laid a concept on me for a guy who's kinda fed up with life and (he) trucks across the country, and goes through some experiences and things. It's the first album that Rez has ever done where the entire album is first person. And it really doesn't deal with any social issues whatsoever." (looking at Wendi) "Wendi encapsulates this. She can tell you better than I can what the concept is."

"Well," explains Wendi, "it deals with the largest social issue, which is the problem of man. It's trying to find some kind of meaning in life. Here we are in a generation that . . . you know, 'We've lost hope, and we don't think there is any truth, we don't know if there is any meaning. Really, we've just got to live for ourselves and what seems right to us.' This young man just believes because he's saying, 'I don't want to play a game. Whatever I do, I want it to be as real as can be.' And he goes out there and he's trying to find some kind of reality, and he doesn't want some kind of false social do-gooder standard, or some kind of status quo standard. He wants something that he can feel like is his own. And there he is. He's out there trying to experience life. I mean, he wants to experience all of it. One day he just wakes up and he looks in the mirror, and he sees himself, and there's no difference in what he was. He's the same dishonest dude that he was trying to get away from. And the thing that's so amazing is that he finds out that the thing . . . you know, God, or what he said, 'God loves me,' is really the truth, and was waiting there all along."

"It's kind of a prodigal son situation," adds Glenn, "when he came to himself. It doesn't say he had a confrontation with God or the devil, but when he came to himself, and he faced the truth about himself, he thought, 'This is nuts!' Then he went home and his father was waiting."

"Yes, He was right there," agrees Wendi.

"And in the last three or four

songs, the album just kind of gets very playful," says Glenn. "If you really pay attention, there are lyrical lines repeated, there are melodic lines repeated, that come back at you in a completely different context here and there -- right to the very last song on the album. But the last three or four songs on the album are almost straight-up worship songs."

"This guy didn't want to trust anyone," elaborates Wendi, "but it comes to a point where he's just saying, 'Wow, God! There You are!' And he was really surprised by it."

"There's a song called 'Surprise' right at that point on the album," adds Glenn.

"He was just knocked over by this. It's like, 'Wow! You mean this is it?'"

"There's a song before this point, called 'Summerthrow,' where he's like, 'Here it is. I'm all alone in my room at the holidays. Here we go again. Same walls, same sky. If I could only find some peace of mind. If I could one day again feel the summer's breath. I long for that experience of spring.' You know, 'I want summer. I want things to grow. I want there to be reality and some sense of life and blood, and reason, passion, warmth, and the sun in my face.' He's sitting there in this room and his life has become extremely gray and cold."

"I've often said this, and it's really true: I've never forgotten what it was like to be lost. So, when I write a lyric like this, I try to capture that. I wrote a bunch more songs on this album than normal. Roy's been writing most of our songs the last several years. I just don't like most of the rock stuff that I write. I don't think it's worth even hearing. But this album, because of the concept, was very freeing. It was a matter of, 'Who are these people? What's their character like? What are they experiencing?' Ty helped us in arranging as well. There's just a cognizance and a flow throughout this whole project, with all sorts of dynamics."

"One of the things that's really fun about it," says Wendi, "is that it's a very do-able project. We're going to take it on a major tour -- a MAJOR tour. We're gonna go on tour with Whitecross on the

R.A.W. tour. We're gonna take *Lament* with us, and we are going to perform it everywhere."

"We're going to take it into Central and South America," adds Glenn.

"You can pray for us there," says Wendi, "because that's a real white harvest field right there. The harvest field is very ripe. So, that's one of the things that's very exciting. Hopefully, our audiences will be able to go along with us on the emotional highs and lows and come to the conclusion at the end of the album."

"Truth is truth is truth is truth is truth," adds Glenn, "and sooner or later you slam right into it. You come right into the truth of God's Word. You come into reality. There are a lot of unbelievers that will agree with us -- and have agreed with us, with what we've said in our lyrics throughout the years -- up until the punch line. But it's going to be harder than ever to walk away from a concert -- way harder. You could say, 'Ah, they're all crazy,' because there's so much truth in what's going on lyrically. And this is just as much a story of a lot of disillusioned, detached, fringe Christian kids: 'You know, I gotta make my faith my own. I'm outta here.' And a lot of people fall away and really battle with backsliding. It's going to relate just as much to them lyrically as it does to somebody that doesn't know Jesus -- from a total pagan, non-churched background. So, it doesn't matter. There aren't any exits. Nobody gets out. You either face the facts and the truth, or you deny the very truth that you know in your own heart as you hear these things sung and spoken."

IS THERE ANY- THING YOU WANT TO SAY TO THE HEAVEN'S METAL READERS?

"I think the thing that I'd like to say," answers Wendi, "is that you'll never outgrow that First Love. You'll never outgrow that need for Jesus Christ. You'll never mature beyond the basic principles of Christianity. You will always need Him. He'll always be relevant. And don't forget your First Love. Always keep it there. Remember what Jesus did for you."

"I know for Rez this year," explains Glenn, "we're

gonna be doing an unplugged set at the festival. We're doing some songs on the tour before we get into the actual fall tour with Whitecross. We'll probably do almost the entire album, if not the whole album itself, and a few other older songs -- some classic stuff off the first couple albums. At Cornerstone, we're planning on doing an unplugged set, and we're gonna do several of the acoustic -- real acoustic songs -- off of *Lament*, at that set, but we're also gonna go back and do a bunch of older ones like 'Every Time It Rains,' and 'Paint a Picture,' and some of the stuff we did on the second live album we did -- *Twenty Years*.

"It's the 12th Cornerstone festival as well, and it's a bit amazing to us. But, Jesus is the same yesterday, today, and forever. He doesn't change. The truth doesn't change. But when you allow the truth of God's Word, and Jesus Himself -- Who said He is the Way, the Truth, and the Life -- to really embrace your life, you and He will not remain the same. And I have to say that I look back on the ministry, the band, the festival, Heaven's Metal Magazine, and I think it's been obvious that God has been gracious. That's grace that we mustn't receive in vain. And I'm continually convicted that the highest position that any of us can arrive at is: 'Well done, good and faithful servant.' And that's what my prayer is, really, for all of us: that we'll hear that one day, which we will if we continue to walk with our hand in His, and we'll be in real love." hm

king's x cont'd:

that would be worldwide or nationwide . . . NOT! We didn't sell very many more records than if we had not done it. I think Woodstock was more of an experience for us than anything else. We got some good reviews, you know. *USA Today* said that we were the highlight of Friday night. Howard Stern said, 'Everybody else sucked but Kings X.' MTV said we woke the crowd up.

"One magazine said that the top four bands were Nine Inch Nails, Metallica, Aerosmith, and Kings X, I think. So we got some good reviews and good quotes. Even when the Woodstock album came out, I was reading an article and somebody was reviewing the record and said that, 'It's a shame that Kings X didn't get on it,' so it made me feel good. You know, I guess it did what it did -- basically kept us in the public eye. That's what you gotta do, keep your name out there, and sooner or later people just go, 'Oh yeah!'"

"After we got done playing, I walked around the complex for a while and I, I was about ready to pass out. I think I was in my bunk when the bus was rolling out of the complex . . . falling asleep . . . and that was it -- my 'Woodstock experience.'" hm

Or how wilt thou say to thy brother, Let me pull out the mote out of thine eye; and, behold, a beam is in thine own eye?

Thou hypocrite, first cast out the beam out of thine own eye; and then shalt thou see clearly to cast out the mote out of thy brother's eye.

Honesty. When you identify yourself as one who has a plank in your eye, you let people inside the real you. Here we attempt to get inside the real Plank Eye. In an effort not to reveal too much about ourselves, though, we faxed these questions over to the band and awaited the response. If we ever do a face-to-face interview, we'll be sure and sport dark sunglasses.

PLANK EYE HAS BECOME HUGE. I MEAN, TOGETHER THEY MUST WEIGH ABOUT 600 POUNDS... NO, I MEAN THEY ARE SELLING LIKE HOTCAKES. HOW DOES IT FEEL TO BE A TRENDY, POPULAR BAND?

Scott — "I don't know if we're huge or trendy or popular," admits the guitarist known simply as Scott, "but I am glad to see what God is doing in Christian alternative music. I'm just glad we have an opportunity to play."

HOW DO YOU FEEL ABOUT BEING COMMERCIAL NOW?

"I think we have always been commercial, if you think commercial is pop alternative music. We just play what we want to play."

"We're nothing like Duran Duran," says simple-named drummer, Adam, "but I am glad that people are responding to what we are putting out."

WHAT LED TO THE SLIGHT DIRECTION CHANGE BETWEEN THE FIRST ALBUM (*Spill*) AND THIS ONE?

"When Eric (the new guitarist) came into the band," says Scott, "we got a better idea of what we wanted to do. *Spill* was really just a demo of the first songs we ever wrote as a band. We let Tooth & Nail put it out, but we weren't too excited with that recording or the

songs. *Spark* is a collection of the songs that we really wanted."

"I think we've matured musically," says Adam. "Our abilities have changed, and our interests have changed — hopefully for the better."

IS "IT'S A PERFECT DAY, JEROME" ABOUT MORTAL'S JEROME?

"The expression about a perfect day comes from a verse in Proverbs that talks about a perfect day that shines brighter unto God," answers Scott. "Jerome from Mortal heard the song when we were in the studio and he really liked it, so we put his name in the title."

"We were at a show and he told us it was his favorite song," adds Adam. "We didn't have a name yet so we put his name in the title."

TELL ME ABOUT SOME OF YOUR LYRICS (LIKE "WINGS TO FLY," "SO FAR FROM HOME," AND "QUESTIONS").

"Wings to Fly" is about asking God for forgiveness, and wanting to be where he is," says Scott. "It's a song I wrote about wanting to be strong, be cleansed, and eventually be with God. 'So Far From Home' is about being far away from your heart. What I mean is, when you get wrapped up in your own self-pity, then you push yourself away from what God wants for you. 'Questions' is about situations in your life that you have to learn from. Sometimes it's not easy, but you can't just run away from things, you have to let God help you deal with them. In general, the lyrics in our songs are about things in our own lives — things that we thought God would want us to write about. We want people to be able to relate to us. We're not perfect, we're just saved by God's grace and we want our lyrics to be a reflection of where we are at."

WHICH EYE IS BAD? TELL US ABOUT THE SPECK.

"No one knows what you are asking. Sorry."

HOW HAS THE POP SONGWRITING

OF NIRVANA AFFECTED YOUR STYLE?

"Not at all," says Scott. "I thought Kurt Cobain was a great songwriter, but his music has nothing to do with us."

"We don't know anyone in Nirvana," admits Adam.

HOW DO YOU LIKE BEING COMPARED TO "THE SEATTLE SOUND" OR BEING LABELED "GRUNGE?"

"I think it's sad when a pop band gets called 'grunge,'" says Scott. "Grunge" is Soundgarden and Alice in Chains. We sound nothing like that. The Go-go's, Michael Jackson, and Wham are bigger influences on us than those bands. Except we are faster."

"Amen," agrees Adam. **HOW DO YOU DEAL WITH AND/OR FEEL ABOUT PEOPLE GROOVING/DANCING/CROWD SURFING TO YOUR MUSIC AND IGNORING THE MESSAGE IN THE MUSIC?**

"Whether they're listening to what we're saying at our shows or not," explains Scott, "that's between them and God. But hopefully they can listen to the album and get the same message that they could get when we play live. We're not that into the moshing thing ourselves, but we do want the crowd to have a good time."

"Our lyrics are only part of our ministry at a show," says Adam. "Our ministry could be a full altar call or it could be just a smile. We trust God to use us according to His will."

WHAT KIND OF CROWDS ARE COMING TO YOUR

SHOWS?

"Anyone from ages 14-30 years old," says Scott. "Junior high to college age. Over half the crowd is Christian. That just depends on where we play."

"Our audience seems to be expanding," adds Adam.

WHAT ARE YOUR CURRENT TOURING PLANS?

"Anywhere DLB (MANAGEMENT) (Management) tells us to go," reports Adam.

"We'll be touring from late May until Christmas," adds Scott. "Basically full time."

(The band will be touring extensively from June 1 until Christmas, covering all regions of the country. In addition to appearances at Cornerstone, Alternafest, Shofar, and the Northwest Tom Festival, the band will be playing over 100 dates this year.)

WHAT DO YOU WANT YOUR AUDIENCES TO COME AWAY WITH?

"We want to present how much God loves them, and how He died for them, and how we all fall short of the glory of God," explains Scott.

WHY DO YOU THINK PUNK IS POPULAR IN THIS COMPUTER/TECHNICAL AGE?

"Music always repeats itself," explains Scott. "I don't think punk rock now is the same as the punk rock of the 80's. Nowadays, punk rock is just pop melodies played fast with back-up harmonies."

"You don't have to think to listen to it," replies Adam.

They both reply in unison, "It's a good thing we're not punk." hm

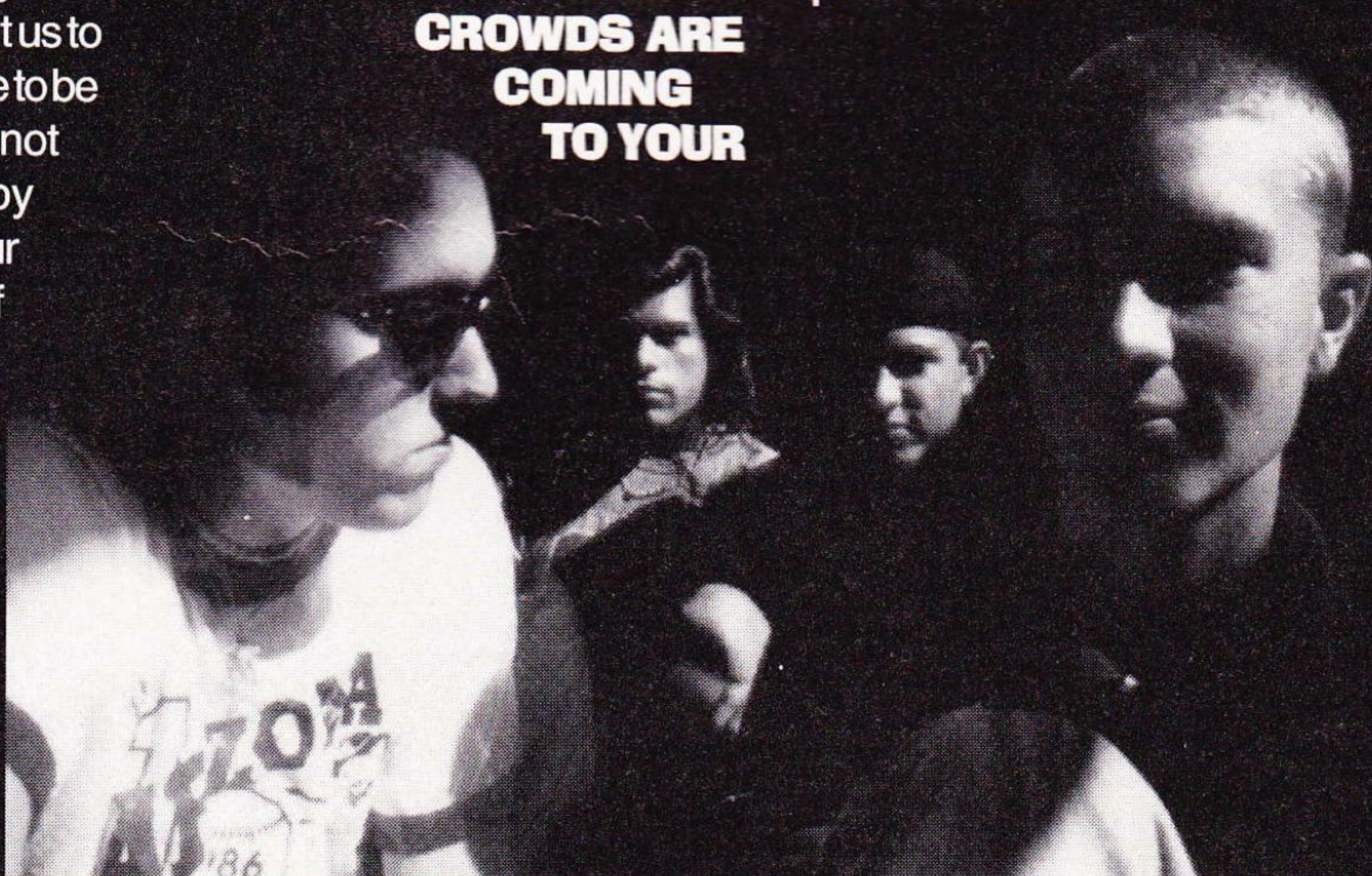


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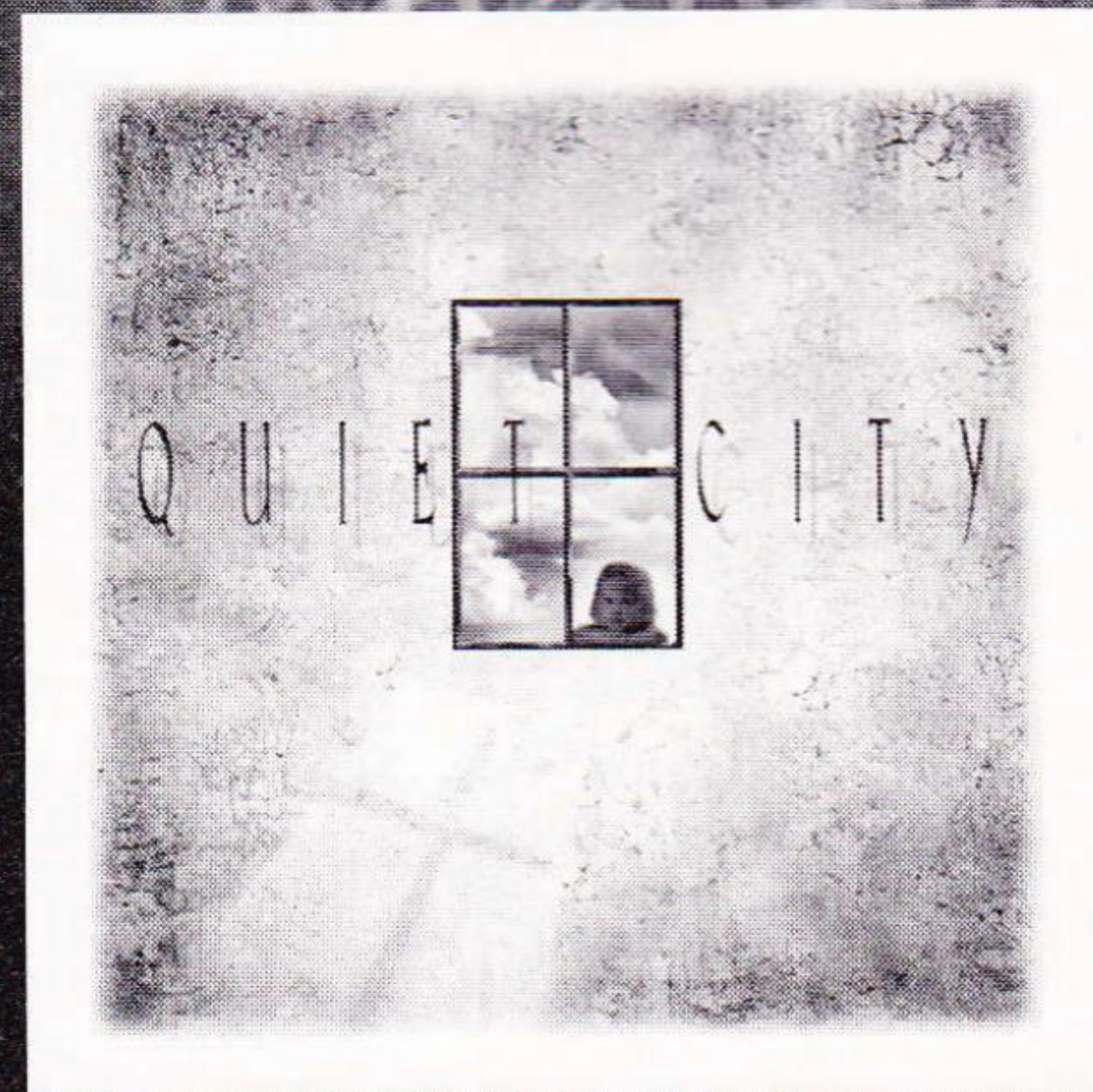
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The New Petra!

Petra is not just a band, it's an institution. One could even go so far as to call it a well established and successful corporation. And just as successful corporations must be flexible enough to bend with the winds of change, Petra is no exception to this rule. One such environmental adaptation for Petra has been the recent announcement that founding member Bob Hartman will no longer tour as the lead guitarist of the band. **Dan MacIntosh** recently spoke with lead vocalist John Schlitt about this change, as well as other Petra goings on.

I WAS WONDERING IF YOU COULD ELABORATE, AND TELL ME A LITTLE BIT MORE SPECIFICALLY WHAT BOB HARTMAN'S NEW DUTIES WILL BE.

"When we finished our last tour," says John, "I could tell that he was really feeling the pressure. We went right into recording. It took us seven months to do this next record. We wanted the best record we could possibly do, and we just said, 'You know what? We're going to take as long as it takes.' After that was done, we were all very pleased with it. We really feel this is a big winner for us, but we want a winner every year.

"Bob was very closely involved with the writing part of it, and just the direction -- he always has been. It's been pretty much his baby, as far as the image, what direction to head for, and this kind of thing. He's always been right on the head with it, which means that there are a lot of demands for him. And he knew that it was even going to be more heavy next time.

"So, one day he just came up and said, 'John, I really feel this is the beginning, it's going to be a great album, we're going to take another step. I really think it would be wise for me to just get off the road.'

"I said, 'What are you talking about? You're the guitar player!'

"He said, 'Don't worry about it. We'll find another guitar player. I'm not leaving the band.'

"I said, 'You're dam right you're not.'

"He said, 'I really feel I can do more work in the office. I can concentrate on writing; I can concentrate on the direction of where things seem to be heading, how Petra can best serve the public,

and serve its fans.' And just the listening audience as a whole, because Petra has always been more than just an entertainment mode.

"In fact, that's actually down on the totem pole as far as importance. Realizing, of course, that you have to put out the best record you possibly can. But, always understanding that, as a Christian group, God's given us a lot bigger responsibility than just pleasing the ear. We hope that, not only that is accomplished, but that the message that God has for us comes through loud and clear. And, to do that, you gotta be listening, you gotta be praying, you gotta be very focused on it.

"As Petra has been getting bigger and bigger, and has crossed internationally now, the demands were pretty heavy for him (Hartman). This way, the band could probably function better than it ever has. It's more organized, and he's a happier man.

"It's been a little bit of pressure on me for a while, because I was pretty much concentrating on my solo career, and letting poor Bob do the Petra thing, and letting me just do the best job I can with Petra. And it made me refocus again. I just have to do a lot more focusing with Petra, as far as live and stuff -- which I always would have, but I was never given quite the responsibility."

DO YOU KNOW WHAT THE TYPICAL DAY IS LIKE FOR BOB HARTMAN SINCE THE

CHANGE TOOK PLACE?

"You know, I have no idea. He has more time with his family, which is absolutely what he wanted."

HE'S NOT A KID ANY MORE. HOW OLD IS HE?

"(laughter) He's 45. Yeah, he's older than the typical rocker. But I'm tellin' ya, the guy has got drive. He is a natural rocker. You know, I've been in rock & roll for 25 years -- I've seen the best. And Bob's a natural. There has to be a time where you say, 'No more, for a while.' This is a real wise move -- where he can still be functional in it, and get out of the lime light. And be that organizer."

DON'T YOU THINK, THOUGH, THAT SOMEBODY WHO LOVES PLAYING GUITAR, AND LOVES THE FEEDBACK FROM THE AUDIENCE -- YOU KNOW THAT, AS A PERFORMER, THERE'S A CERTAIN KIND OF HIGH THAT COMES FROM PERFORMING -- DON'T YOU THINK THAT IS SOMETHING THAT'S JUST GOING TO DRIVE HIM CRAZY, NOT BEING ABLE TO HAVE THAT ON A REGULAR BASIS?

"Well, between you and me, it would drive me crazy. But if you're so busy with other things that are very exciting... I'll tell you what, if you're involved with music off the road -- you know, going and recording and bringing a project

together that has been a vision -- trust me, it's pretty cool. It's a cool thing. It's very satisfying -- being in the studio all the time, you know. On top of that, Bob will be on the road every once in a while. If there's a special occasion or something, it would be very cool to have him come in and just get enough of that taste, so that every once in a while he gets that out of his system. He's basically the sixth member of Petra now. Petra just had to expand. There's just too many things to do. For us to exist that five, ten years, or whatever it's supposed to be -- this is the only way it was going to be done."

IS IT SOMETHING THAT, IF THAT CHANGE DID NOT HAPPEN, COULD IT HAVE THREATENED THE FUTURE OF PETRA?

"Ah... Well, let's put it this way. I think his judgement was made on two folds: First of all, he felt he had to be with his family more. And, second of all, yeah, he felt that Petra had to go to the next step. The fans expect the next level of proficiency. The only way he was going to do his load was to divide it up. And he felt that getting a guitar player to play live was easier to do than find a songwriter.

"I think that it was just a very unselfish and smart move on his part. I'll tell you what, when he first told me, I was truly in shock. For someone to make that kind of sacrifice, and to make that kind of move -- he surprised me. But Bob is known to surprise me once in a while. I knew that he had something on his mind. I just didn't know it was that."

HOW DID YOU GO ABOUT FINDING YOUR NEW GUITARIST?

"We had to do it -- not secretly -- but we really didn't want it out everywhere. We basically started going into the circuit and letting folks know that we were looking for maybe another guitarist. And we tried out some fabulous guitar players, and we tried out some really good guitar players. We ended up picking David Lichens, who is probably the best combination of Christian guitar player you could ever want. He's very young, and his sound is very identifiable with the kids today. He's from Portland -- he's really into that kind of sound where it seems that rock is really originating from right now. He's really brought a breath of

(cont'd on page 45)





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By Randy Rocker

In the eighties, Stryper, Barren Cross, and Guardian were the fortunate few Christian metal bands to have a coveted mainstream recording contract. Now, in the second half of the nineties, San Diego based Zaxas has released their self-titled debut on Noise Records, which was produced by Jim Faraci (Tourniquet, Ratt). Zaxas offers a polished brand of melodic, powerful, thought-out hard rock. Get to know Zaxas as the guitar team of Dale Anthony (also vocals) and Mikki Christian Suvia (joined by bassist A.C. and drummer Rik Veale) call in to talk about the band's history and their future.

THERE IS A LOT OF ENERGY ON THE CD. WOULD YOU CREDIT THAT TO PLAYING TOGETHER FOR A LONG TIME?

"Absolutely," says Dale. "I mean, the band's got a ten year history. After a while, you start to think the way everyone thinks and you start to get a vibe going when you write."

"We've always been a band that's all about playing live," adds Mikki. "In the future you're going to see what we hope to be very entertaining and very energetic shows. When people saw us live, they always asked us how we were going to translate the energy on disc. And, until we worked with Jim Faraci, we were never able to get it."

IS THIS YOUR FIRST ALBUM?

"Well," explains Dale, "we've had a couple of demos, one of which was called *White Room Life*, and turned out to be the European demo of the year from *Metal Hammer*. But this is our first

worldwide release on a record label."

YOU MUST HAVE REALLY BELIEVED IN THE BAND TO STICK IT OUT FOR SO LONG.

"I can honestly say that there were times when we were discouraged. We didn't want to give up, but there were times that what we were doing seemed fruitless. But then you look back and you just can't throw all that time away."

DID YOU ENJOY WORKING WITH JIM FARACI?

"Yes! Jim's done all of the Ratt records. He did Poison, Dio, Heart . . . he's got quite a reputation. We did have a lot of freedom on the album, but we didn't really understand what a producer does until we met Jim. I don't know what planet producers come from, but I am certain they are not of this earth. They just hear things the way people don't hear them and the way musicians don't hear them. I don't know if I'll ever be arrogant enough to say that I can produce an album after seeing what he did."

DID YOU ALWAYS HAVE A FOCUSED VISION ON GETTING A MAIN-STREAM DEAL?

"That's a tough question," answers Mikki. "Not to say that we wouldn't go with a Christian label, but to be honest with you, it proved to be even more difficult to approach them than it did the secular labels. Christian labels wanted to know so much about our personal lives and the status of the band, that it got in the way of what the music was all about."

"We ran into difficulty in both markets," adds Dale. "Our

focus has never really been to reach the Christian audience with our message. Our focus has always been to introduce our message to the world—the people who I think need it the most. You don't throw water to a drowning man and you certainly don't introduce Christ to a Christian. We wanted to get out a message of something different, something they haven't been used to."

"The best way to reach someone is with a positive message," says Mikki. "With everything that's going on in the world, it's nice to know there still is hope and moral values to be considered."

WAS STRYPER AN INFLUENCE ON FORMING ZAXAS?

"No, not really," says Dale, "but Stryper did give us that ray of hope that you could be a Christian band and cross over, that you could appeal to mass audiences as well as Christian audiences. It gave us the realization that we would be accepted once we got out there."

WHAT'S ON YOUR HEART THAT YOU WANT TO RELAY IN YOUR LYRICS, DALE?

"You'll find several different subjects. One thing that's certain: there will never be any 'sex, drugs, and rock & roll' songs from Zaxas. In the theological themes that we cover, like 'The Anvil' . . . that song's about the Bible itself and its longevity and how it's stood the attacks of other religions, science, and everything else. For 'In the Beginning,' we just took words right out of the Bible. We're just trying to make our songs interesting and entertaining, as well as getting a positive message out."

"We're not a Christian band in the sense of a Tourniquet or a Petra, or someone who is going out to preach the Gospel. We're out to introduce; and, I've got to be honest, I haven't been a Christian an extremely long time. I'm not a theologian and I'm not educated in that."

"One of the good things, too," adds Mikki, "is that we've gotten a very good response from the magazines for having such a good message in the music, and not singing about sex, drugs, and death."

I HEARD THE BAND MET WHILE SERVING IN THE MARINES.

"We formed the band while stationed over in Japan," explains Dale. "That was our first or second year in the Corps. We kept the band together while we were stationed over in the west coast. That's worked to our benefit. We'll be doing some USO shows, including a Fourth of July celebration before over 85,000 people. We're starting to get in some magazines, too, like *Navy Times*, *Marine Corps Gazette*, and some others are doing features."

WHAT ARE SOME OF THE HOPES AND GOALS YOU HAVE FOR ZAXAS?

"The days of the great big arena shows seem to have come and gone," says Mikki. "The focus today seems to be not such spectacular shows, but more in touch with the audience. But I also think that's why a lot of the bigger bands were so successful -- was because people always wanted to see a show. I think those days are going to make the rounds again. We grew up on those bands like Dio and Iron Maiden, and that's what we're hoping to do with Zaxas."

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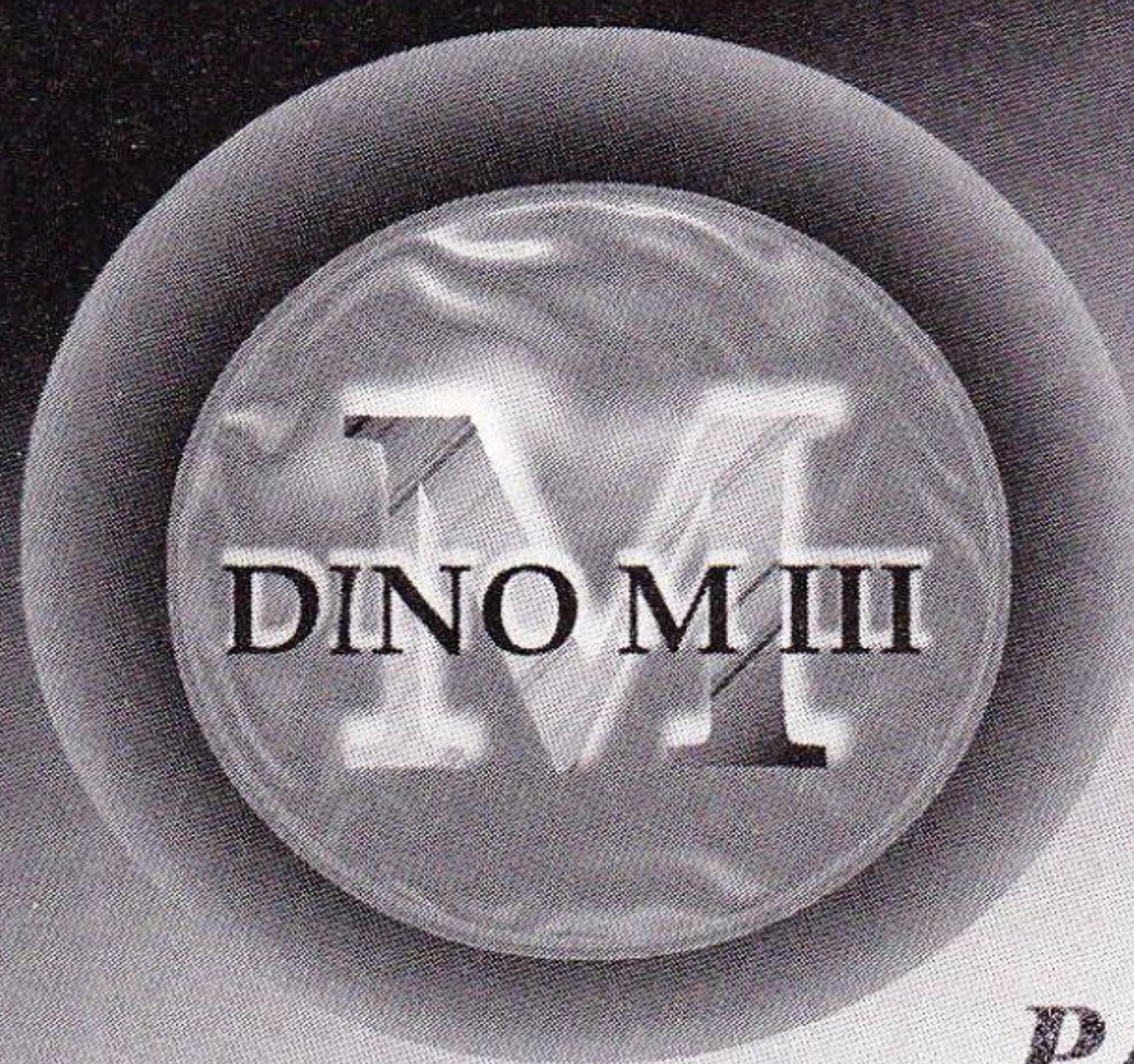
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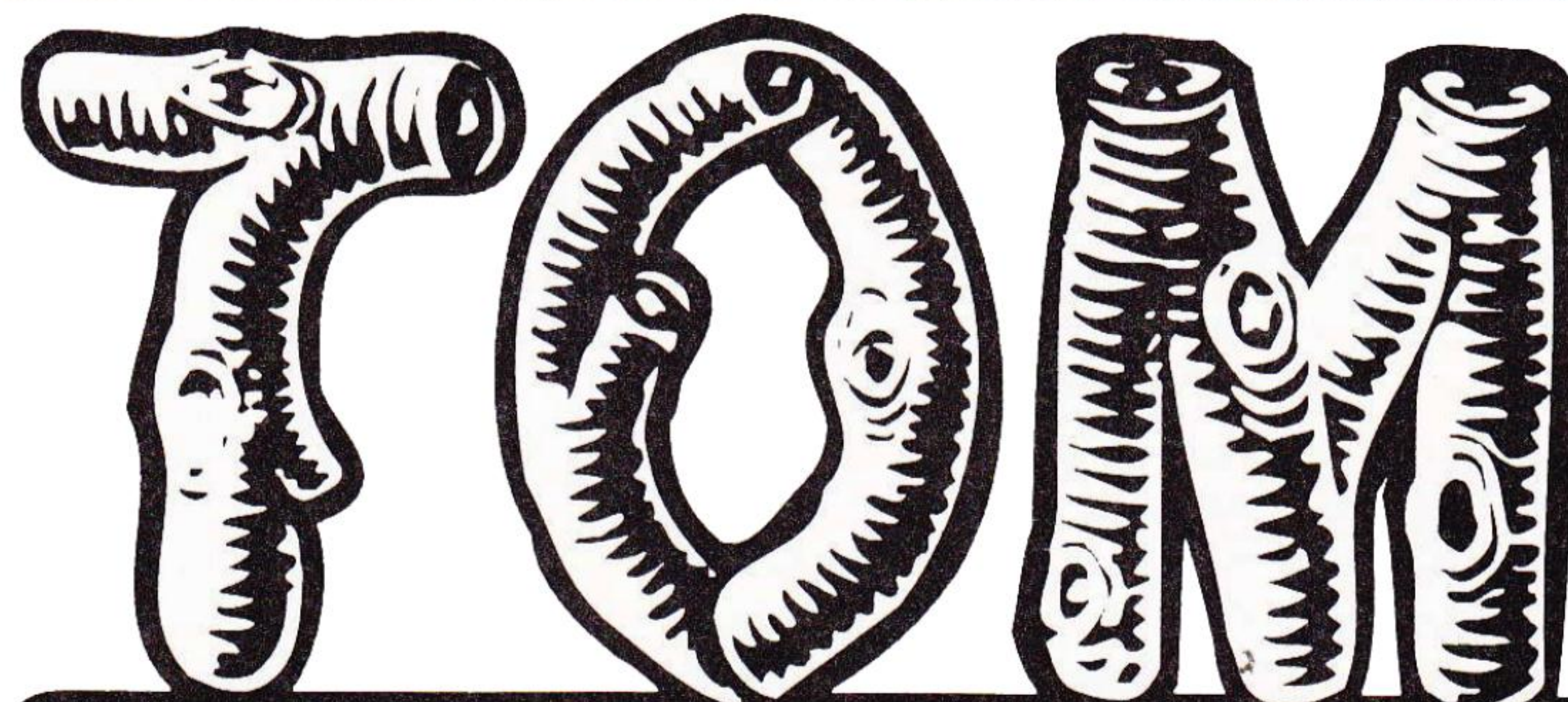
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"I'm Going To Start This Christian Heavy Metal Magazine . . ."

I believe God has blessed Heaven's Metal Magazine. As we look at passing the ten-year mark, we stop to thank God for helping us print for a decade and be a part of what He has done with hard music.

In 1985 it was called "heavy metal," and it included the classic and power metal sounds of bands like Barren Cross and Saint, the melodic metal sounds of Stryper, and the hard rock of bands like REZ and Daniel Band. At the midpoint of the 90's decade, the term has become "hard music," and it still features the same sounds described above, as well as the evolution and expansion of the heavy sound to include industrial, hardcore punk, and that retro, down-tuned 70's guitar with a stripped-down delivery we call "alternative rock," "grunge," and "modern rock."

With the changes that always come with living, active beings (like musicians creating art), there also comes resistance and disappointment along with the change. Some lament that the sound of bone-crushing classic power metal is not as prominent on recent releases. Some lament that there is fewer and fewer bands preaching from the stage. And some lament that long hair, spandex, leather and chains are no longer in vogue.

Most musicians would respond to their change in style by saying, "We had to do something different, be-

cause putting out the same thing year after year wouldn't be fulfilling. It would be selling out and it wouldn't show growth as an artist." Any band you can think of, from Led Zeppelin to the Rolling Stones to Petra to Stryper have all gone through style changes at key points in their career, some even showing progression from album to album. We've all probably read album reviews where a critic said something like, "we heard this same thing on their last album. Ho hum." While it behooves an artist to remain true to their identity, there must be growth and expansion within that identity in order to continue to write and put out music.

Some of those who lament the lack of preaching from the stage have apparently not been to a hardcore show by bands such as Focused, The Blamed, or Jesus Freaks. There's still plenty of bands out there that speak the Word from the stage between songs. It's also true that, any time a band gets on stage and sings their message lyrics, they are "preaching." Content and delivery are important, too. While some mainstream bands will rant and rave about being pro-choice or anti-Christian, they most often will not drone on and on about it in order not to bore their audience. Just as there's room for all different styles of music out there, we believe that there's also room for many different expressions of Christian art in music.

As far as the

complaints concerning the death of spandex and the like . . . It's just a fact that fashions change almost quicker than any other trend. One of the healthiest trends to come along in the music scene, in our opinion, has been the "do it yourself" mentality that has come along with the hardcore scene. The "larger than life" image of the previous decade has had to step aside and give room for the "this is how I look all the time" image of newer bands (which, of course, has turned into a "made for tv" image as well) that wear torn jeans and a t-shirt wrapped with a flannel shirt around the waist. The healthy part about this image is it's more down to earth and attainable to the average "joe," without costing a lot of money or time wasted in posing. Overall, it has downplayed the whole "being self conscience" attitude.

Instead of going on here about what Heaven's Metal has been up to for ten years (if you've been reading it, you already know. Besides, we already capped our first seven years' history in our 7th anniversary issue.), we thought we'd talk about what bands have made super significant contributions over these ten years. We've asked a few folks to list their "10 All-time Favorite Christian metal albums." Here's what they had to say:

Steve Rowe

Human Sacrifice

- **Vengeance Rising:** "The ultimate all-time

annihilator of all other extreme metal albums."

Extraction

From Mortality

- **Believer:** "Technical precision and excellence. This particular album, because it had a raw honesty."

Weapons Of

Our Warfare

- **Deliverance:** "The only album to ever truly contest with Metallica."

The Yellow

And Black Attack

- **Stryper:** "In-your-face music and lyrics. Will any band ever be this huge again? A total inspiration for me ever starting in Christian metal."

Times End - Saint:

"I'm a big classic metal fan. This is stripped-down, bone-crunching heavy metal fury. The way true metal was in all its glory."

Feel The Fire - Barnabas:

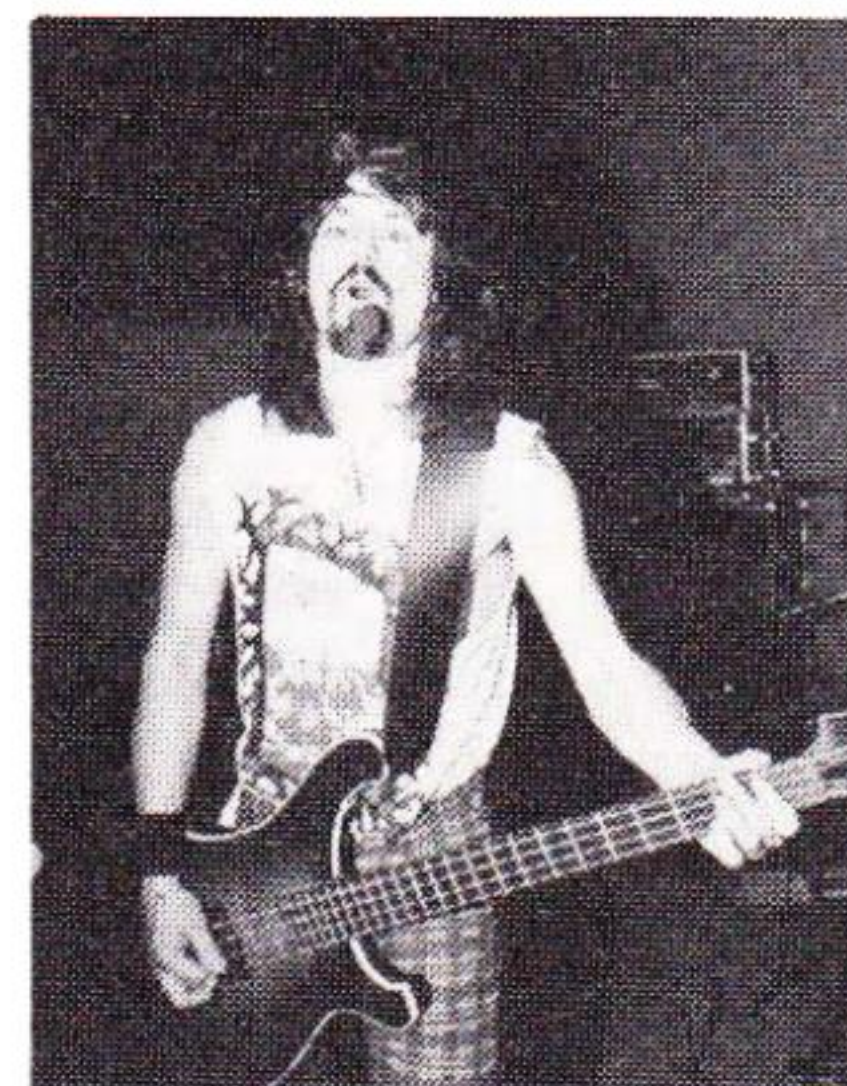
"The true founders of Christian speed metal. Before their time, for sure."

Detonation - Bloodgood:

"This is a gem and a true example of what Christian metal is all about. The video version of 'Crucify' is amazing."

Atomic Arena

- **Barren Cross:** "This is my overall favorite Chris-



tian band. Jim LaVerde is a legend of a bass player. The new album is also killer!"

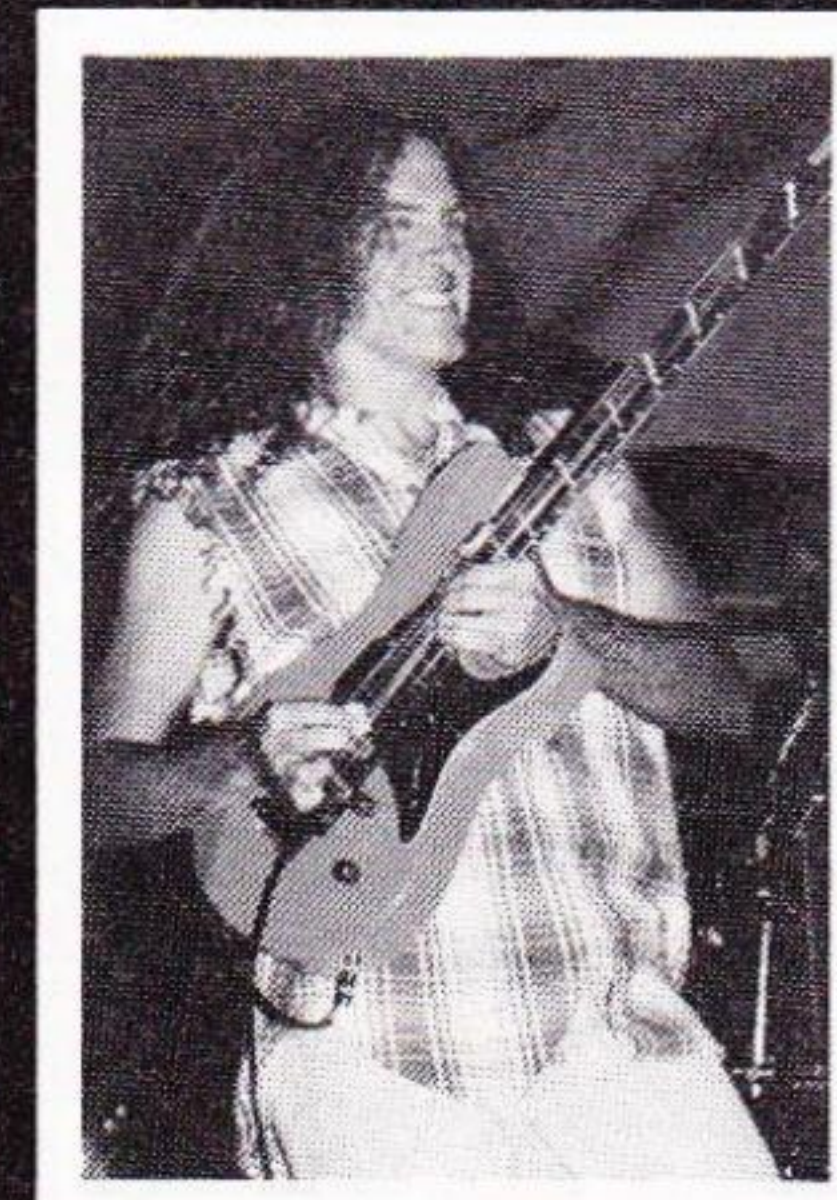
Obsessions

- **Sacred Warrior:** "A high point for this band. The only band in Christian metal to keep getting better, in my opinion. Each album was a strong step forwards -- the way it should be!"

Celestial Messenger

- **Trytan:** "The only real Christian progressive rock album. Great vocals and bass playing."

Jeff Scheetz



Soldiers

Under Command

- **Stryper:** "I first got this before I knew what 'Christian music' was. It had everything -- cool vocals, great guitar, and the message in the lyrics definitely impacted my life."

Faith, Hope, & Love

- **King's X:** "Good stuff!"

Out Of The Silent Planet

- **King's X:** "Songs like 'What Is This?' and 'Shot of Love' are awesome examples of musicality interlaced with soul & melody."

He Is Christmas

- **Take 6:** "Killer tunes I usually have on my answering machine around Christmas."

Miracle Mile - Guardian:

"This record is slammin' and Jamie's voice is kickin'."

Triumphant Return

- **Whitecross:** "Rex, Rex, Rex."

To Hell With The Devil

- **Stryper:** "Need I say why?"

King's X - King's X:

"I know I'm not very original here, but I couldn't sleep well at night without having at least three King's X records in the top 10."

Soak Your Brain

- **Lovewar:** "Because Tim is such a sweet and innocent beautiful person . . . and they rock."

(You Pick The Title)

- **Phil Keaggy:** "Anything he played on."

Pastor Bob

Awaiting Your Reply

- **Resurrection Band:** "1978 - The hard rock/metal album that started it all. This album opened the door for Christian hard rock. The album really captured my heart. I memorized every breath!"

The Yellow

& Black Attack

- **Stryper:** "1984 - Even though this album wouldn't be considered 'metal' by today's standards, it did open the door for many other bands. I appreciated the 'up front' lyrics."

Rock For The King

- **Barren Cross:** "1986 - Their first album. I had the honor of working with Barren Cross from

the beginning. I felt like their songs captured the hearts of many!"

Master Of The Metal

- **Messiah Prophet:** "1986 - Even though this was a one-time project from this band, it had some great songs. Even though they couldn't quite pull it off live, the album was hot for its time!"

California Metal

- **Various Artists:** "1987 - Our purpose was to get some exposure for some really awesome bands. It opened some doors for many bands and their ministries."

- **Detonation - Bloodgood:** "1987 - In my opinion, one of the most anointed metal albums of all time. 'Crucify' and 'The Messiah' still bring tears to my eyes."

Human Sacrifice

- **Vengeance Rising:** "1988 - We wanted to reach the kids on the edge at the same time the secular market did. I think we pulled it off! We were able to capture a whole new crowd with the message of Jesus Christ!"

Master's Command

- **Sacred Warrior:** "1989 - The first ones to prove that we could worship the Lord with a metal edge. 'Holy, Holy, Holy' will always be the classic metal worship tune!"

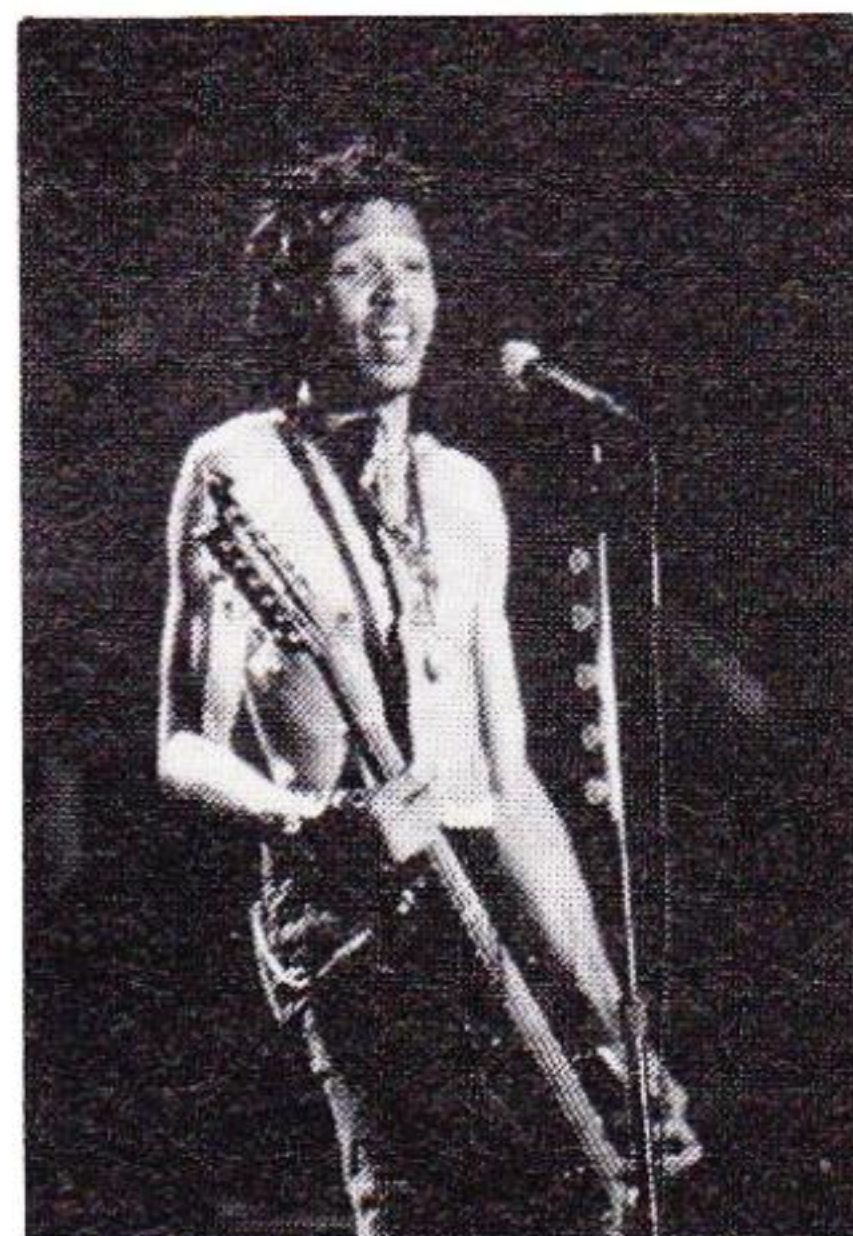
- **First Watch - Guardian:** "1989 - It was a long-awaited release from this band. Their pursuit of excellence -- both musically and spiritually -- has always been an example to the rest of the metal community!"

Stop The Bleeding

- **Tourniquet:** "1990 - The year we dusted off

our dictionaries! Again, I think they captured the hearts of a whole new crowd -- our 800 lines rang off the hook on this one!"

Doug Pinnick



Struggle

- **Six Feet Deep:** "Christian hardcore that is as good as anything secular."

Living Sacrifice

- **Living Sacrifice:** "I know the guys, so I'm kinda prejudiced. A great, heavy, metal record."

Human Sacrifice

- **Vengeance Rising:** "I considered it even better than the death metal that was out at the time. A great live band."

Sunday's Child

- **Phil Keaggy:** "The songwriting was excellent and it seemed very natural -- the natural Phil Keaggy, as opposed to the rest of the main forces in the Christian world. It's not a metal album, but I think it stands up to the rock genre."

Southpaw

- **Precious Death:** "I really liked that record a lot. Just a great all-around rockin' record."

Modern Romans

- **The Call:** "That's the one that affected me more than any other record they put out, because it was Christian lyrics in a secular band."

It really spoke to me."

For Madmen Only

- **Atomic Opera:** "Excellent songwriting and lyrics."

Galactic Cowboys

- **Galactic Cowboys:** "Again, I would say, 'Excellent songwriting.' An excellent debut album that was overlooked by nearly everyone."

Sanity Obscure

- **Believer:** "Musically I thought it was completely obliterating."

Lament

- **Resurrection Band:** "I've only heard five songs, but it's so 90's sounding, it's scary. It's got that Soundgarden/Tom Petty vibe."

Dale Thompson



Seeds of Change

- **Kerry Livgren:** "This was my first introduction to real heavy metal. If Kerry would like to put together another band, I will sing."

Colours

- **Resurrection Band:** "No one sounds as pure as Glenn's voice for rock. I've tried to get that rasp for years."

- **DMZ - Rez Band:** "This is a true metal record. Not like some of the music considered metal today."

- **On Rock - Daniel Band:** "I loved the guitar sounds on this record. It sounded like they just

cranked it to ten."

Only Visiting This Planet

- **Larry Norman:** "Larry, on this record, was The Rolling Stones and The Beatles compiled together."

Hammer & Nail

- **Whitecross:** "I think this was a breakthrough record for them, as well as the Christian metal market. Very strong songs."

Horrendous Disc

- **Daniel Amos:** "These guys were far ahead of the rest in their creativity. There were no scorching guitars or vocal screams, but this record is very heavy."

To Hell With The Devil

- **Stryper:** "I wasn't a fan until I was asked to sing for them and had to learn the songs. I then appreciated and understood their excellence."

In Another Land

- **Larry Norman:** "I learned more from studying Larry's records than any other artist. He taught me to just be yourself and to play and say what's on your mind."

I, II, or Warrior

- **Jerusalem:** "Any one of their first three records. I thought they were excellent songwriters. Even though they had a keyboard player, I loved the hooks."

Charles Gates

Pillars Of Humanity

- **The Crucified:** "A true understanding of life."

It's A Jungle Out There

- **Mastedon:** "Perfect in time."

Rage Of Angels

- **Rage Of Angels:** "TURN IT UP!"



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STAR SONG

Fire And Love

- **Guardian:** "The foundation for a great band."

Get It - **X-Sinner:** "I got it! Thanks very much."

Snakes In

The Playground - **Bride:** "All pure attitude."

Lysis - **Mortal:** "Music meets ministry."

Beyond Belief - **Petra:** "A true devotion."

Against The Law

- **Stryper:** "Truth speaks louder than words."

Gretchen Goes

To Nebraska - **King's X:** "It's loud and clear. Music, music."

Brian McGovern

Fire And Love

- **Guardian:** "The Elefante Brothers saved this band from extinction. Guardian is quite possibly my favorite band."

The Quintessential One Bad Pig

- **One Bad Pig:** "I've been a Pig fan since *Smash*, and love this timeless collection."

Miracle Mile - **Guardian:** "Album of the year. I even reviewed it for the school paper. 'Shoeshine Johnny' rocks."

Psycho Surgery

- **Tourniquet:** "This was my first introduction to Christian thrash. It spoiled me for anything else."

Snakes In

The Playground - **Bride:** "The CD that included both 'Psychedelic Super Jesus' and 'I Miss The Rain' had to be included on my list."

To Hell With The Devil

- **Stryper:** "My favorite album from the hairspray and make-up days of Christian metal. Not that I liked that period, just the album."

Sticks & Stones

- **The 77's:** "I sensed a lot of emotion from this album and really got into the cool, catchy melodies."

Weapons Of Our

Warfare - **Deliverance:** "I've always loved Jimmy Brown's vocals, and the 'Weapons...' video rocks."

Metal Praise

- **Various Artists:** "It was a blessing to hear Jeff Scheetz, Rex Carroll, as well as members of Fighter, X-Sinner, REZ, and Bloodgood all together on a praise and worship album."

We Are Not Ashamed

- **Lust Control:** "Unparalleled moral content as well as justified finger pointing. Wake up, oh ye fearfully backslidden! (I'm not just trying to make points with the boss, either.)"

Doug Van Pelt

Human Sacrifice

- **Vengeance Rising:** "Extreme, yet perfect grooves. Unsung hero is songwriter Glenn Rogers, who wrote six of the classic tunes, like the title cut."

Out Of The Silent Planet

- **King's X:** "Very special debut that introduced the magical new King's X sound. Tunes like 'Power of Love' and 'Visions' have monster riffs that would rival anyone -- Sabbath, Metallica... anyone!"

Galactic Cowboys

- **Galactic Cowboys:** "This album is perfect. And it's even better under headphones." (Even if King's X and these guys haven't tried to be Christian metal, I can't help but include them in this all-time list. This is art made by Christians, period.)

Hammer & Nail

- **Whitecross:** "Unlike the gritty debut for the band, this one stands up better over time."

Southpaw

Precious Death:

"Inventive, new and heavy. These songs have complexity, power riffs, and great melody."

Soak Your Brain

- **Lovewar:** "While nearly two years old, I find it hard to get out of my cassette deck. Killer vocal harmonies and catchy, Joe Walsh-like riffs."

Psycho Surgery

- **Tourniquet:** "I can't think of a more emotional and powerful song than 'Broken Chromosomes.' Chilling. This band's finest moment."

Rebellion

- **Sacred Warrior:** "This album debuted a band in such a strong way that it's hard to forget. It's hard to choose between this one and *Obsessions*, which showed the band technically better than on this one, but this is the one that got me hooked on the band."

Deliverance

- **Deliverance:** "Hearing the back-to-back riffs of 'If You Will' and 'The Call' flex the biggest muscle riffs known to man. Killer tunes from the only album of the band's first three that I liked. Of course, *Learn* and *Stay of Execution* are probably the best examples of a Christian metal band making a stylistic transition."

Fire And Love

- **Guardian:** "Getting down to the end of the list means some painful decisions. Leaving out bands like Stryper, Bride, Rage of Angels and Jerusalem seems criminal, but this album, the band's first on Pakaderm, featured 10 great songs back-to-back."

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Whatever Happened to... Messiah Prophet?

After ten years of Heaven's Metal, one may occasionally reflect back to the early days and the bands that were around then -- which leads to the inevitable question: "Whatever happened to...?" One of those "Whatever happened to..." bands is Messiah Prophet. After releasing *Rock the Flock* and *Master of the Metal* in the 80's, the band basically disappeared. Years later, HM writer **David Muttillio** has tracked them down to find out... what ever happened to Messiah Prophet? And manager Ray Fletcher informed us...

WHAT HAPPENED TO THE BAND WHO RECORDED *Master of the Metal*?

"Charlie Clarke (former vocalist) has really matured in the Lord," answers Ray. "He's working closely with a church up in the town of Mountain Top, Pennsylvania. He's very active in his church, involved in the ministry, and has two children. He's walking much stronger in the Lord than ever. David Thunder (ex-drummer) has done family ministry, singing in a family group. His whole family is musically inclined, so they've been doing some work that way. It's more southern gospel. Very strange. But, obviously he's walking with the Lord also. Brian Nicarry and Andy Strauss (former guitarists) actually formed another band. They were doing more of the secular band type of music. Where they're at with the Lord, I wouldn't want to say at this time. Joe Shirk (ex-bassist), who was probably the strongest Christian in the band at that time, is also very strong in the Lord at this point. He's married now. Always a good brother. Mark Zimmerman, who toured the *Master...* album, is in med school. Frank Collario also toured for the *Master...* version of Messiah Prophet."

ABOUT A YEAR LATER A WHOLE NEW

INSTRUMENTAL CORE OF MESSIAH PROPHET APPEARED WITH CHARLIE CLARKE ON THE 1989 STAR SONG RELEASE, *Ultimate Metal*, WITH A TRULY BRILLIANT SONG CALLED "BLINDED." TELL US ABOUT THAT VERSION OF MESSIAH PROPHET.

"The single was recorded in '88 and that band did some touring as well, doing some Eastern shows with Barren Cross at the time. They were excellent musicians. That line-up featured one of the best guitarists in Christian music -- Todd Bergren. Todd and the other guitar player, Scott Gunther, are in another band in Duluth, Minnesota now. The band is called Reign of Kings. The last I've heard, they got the former lead singer of The Brave to join them.

"We brought these guys in. Refuge wanted to do a second project, but couldn't make the numbers work. I think Refuge was already in financial trouble at the time. The money was promised and the contract just didn't hold up. And when it was time to record, they just couldn't do it financially. So we decided to wait until they got back on their feet, but they never did."

DID THEY EVER RECORD ANYTHING MORE THAN THAT ONE SONG?

"No. We did the song "Blinded," because Star Song was very interested in the band, but we were still under contract to Refuge. We were stuck between a rock and a hard place. When the difficulties came, Refuge allowed us to do the single for Star Song, but because we were under contract, it was really hard to know how to handle it. By the time Refuge went down, Star Song had enough metal bands and the guys went their separate ways at that point."

TELL ME ABOUT THE NEW MES- SIAH PROPHET.

left in 1988," says current

member Frank Collario, "and went back to college. Then I played in a local group called Triune, playing in local youth groups. Then Ray called me and told me there was interest from investors to do another Messiah Prophet album, but there was no band. That's how I got pulled back in. Messiah has always been more of a concept than a band. We just gave it to the Lord."

WHO FROM YOUR LOCAL BAND IS NOW INVOLVED IN MESSIAH PROPHET?

"The guitar player and bass player, two twins, Shaun and Shane Regal. Shaun and Shane were together in Voyager, and Shaun came and joined Triune and Shane remained in Voyager. They all decided to do this project. And God worked out some weird things so that when everybody agreed to do this project, the other bands fell apart. At the same time I called my friend, who was the drummer in Sardonyx, I found out they were breaking up as well. It seemed God wanted us to do this. Now we're busy writing original material. We've all been friends and played together in different bands, but this is the first time we've all played together in the same band."

SO WHO IS NOW IN MESSIAH PROPHET?

Ray answers, "Besides Frank and Shane, our guitar players, and Shaun, our bass player, we have Mike Simoni on drums. As Frank said, he was with Sardonyx. David Grimm is the lead vocalist. Everybody has been playing eight to ten years or more. This band is more mature and they



Master of the Metal line-up

get along well."

WHAT ABOUT RECORDING?

"Right now, we're planning on doing an independent album. But I am getting more interest from secular labels than Christian labels. But nothing is set in concrete. They've got 12 to 15 songs written. We won't record until we get 20 songs to pick from. Hopefully we'll finish the album in September and it'll be out in '96."

TELL US ABOUT THE SOUND OF THE NEW MESSIAH PROPHET.

"Hopefully it will be more 90's than 80's. The sound will be more mature. I don't think it will be as heavy as *Master...*"

"It's more 90's rock," explains Frank. "It's more progressive than *Master of the Metal*. Instead of real strong power chords, there are a lot more notes between the chords. More like Extreme maybe... we can't really pin-point it. It's a little more diverse. Lots of versatility. It's mainstream commercial rock, but some of it's heavy. I'd say we sound more like Guardian than anything else. Our music is meant to encourage rather than condemn. It's more testimonial -- telling what God has done in our lives. It shows another side of Christianity. The songs are written to show a non-believer where Christians are coming from."

HOW CAN SOMEONE GET A HOLD OF THE BAND?

"You can get a hold of us by writing to: Messiah Prophet, c/o Fletcher Christianson Promotions, Rd. #3, Box 193A-1, Sunbury, PA 17801."

hm

Z Music Television Profile

By Dan MacIntosh

"I want my MTV!"
"Some people just don't get it."
"Bring me the head of J. J. Jackson."

Two of these phrases were actually almost the mantras of the 80's. The last one may well express some of the backlash that many of us directed towards the music television station that set out to change the way we watched television and listened to music. And, let's face it, it probably succeeded on both of these counts.

When I think about the most popular songs from the 80's, I also often picture in my mind the videos that were made for those songs. But I also paint a picture of half-dressed women, violent encounters, and overly make-upped men (this was, of course, the 80's, you know). And these are not pretty pictures. Especially for someone who is trying to follow Christ.

So, what if you don't want your MTV anymore? What if you're one of those people who willingly does not want to get it? What if you wouldn't recognize the head of J. J. Jackson, even if someone brought it to you on a platter? What then?

Because Christians make music, Christians also make music videos. But sadly, most Christians just don't get any of it yet. Maybe you've heard of Z Music Television -- a cable channel that shows all Christian videos. You may have even written a letter to your cable company requesting that they add it to their lineup, only to have them reply: "At this time, we do not have space on our channel lineup to add any new services," as happened to a friend of mine. Then what do you do?

You give up and join the French Foreign Legion, right?

No!!!

Instead, you become an activist. Or so suggests Z Music Television President Ken Yates.

"If people want their own 24 hour contemporary Christian music video network," responds Yates, "they have to let their cable company know it by writing, or calling, or doing both. That is the only way that Z Music, or any other programming service, by the way, would ever get on the cable systems."

And persistence pays off, according to Yates. "Every week, they can put on their refrigerator a note, or put a note on their phone, and then every week they can call the cable operator, and every week they can get a stack of

Austin CableVision

March 3, 1995

Mr. Doug Van Felt
 6614 Bradley Drive
 Austin, TX 78723

Dear Mr. Van Felt:

Thank you for your comments regarding Z Music Television. At this time, we do not have space on our channel lineup to add any new services. However, I appreciate receiving your input, because we do take viewer preferences into account when making decisions about which services we will carry. We will keep your request on file when circumstances change and we have the opportunity to add another channel.

We sincerely appreciate your business, and thank you for choosing Austin CableVision as your cable service provider.

Sincerely,

George Warrington
 George Warrington
 Programming

post cards and just write on them, "I want Z Music Television," and mail it to their cable operator. They can do it every week, and get their friends to do it. It can become a project for youth groups. You know, youth leaders always ask, "You know, we get kids excited about committing their lives to Jesus, and then we don't know how to direct that excitement, that energy, towards doing something positive. How can we direct kids to fulfill the great commission of taking the Word and spreading it among all the nations?"

"Well, spreading it among all the nations is great," continues Yates, "but how about your own backyard? How about spreading the Word to your own community? And you can do that as a project for the youth group by having that youth group become the core grassroots movement to influence their neighbors, their parents, their brothers and sisters, and the members of their community -- all of them -- to pick up the phone and call their cable operator."

This can be a tangible way for the youth to have an influence on their towns and cities. It's a way where they may one day be able to look back and see how God has used them to change lives for His glory.

"They can all stand back and watch Z Music Television 24 hours a day," states Yates, "knowing that they did something to help spread the Gospel of Jesus Christ through music to people who have probably never been exposed to this music before, and exposed to the message of God through this contemporary format."

And Yates is not just blowing smoke here. The folks at Z Music Television have heard from viewers about how this medium has been used by God to change their lives. "You may be influencing the hardest of hearts who haven't

been to church in 17 years, such as one of our viewers wrote. They said that, because of Z Music Television, they went back to church after 17 years. And this woman said that this isn't the best of it. 'The best of it is that my teenage daughter is now beginning to watch Z Music.'

"There's one individual in the state of Iowa," points out Yates, "a youth leader who took it upon himself and his group to do that (get Z Music Television), and they did all kinds of imaginative things. And we're putting together a youth leader package that will outline all kinds of creative things you can do."

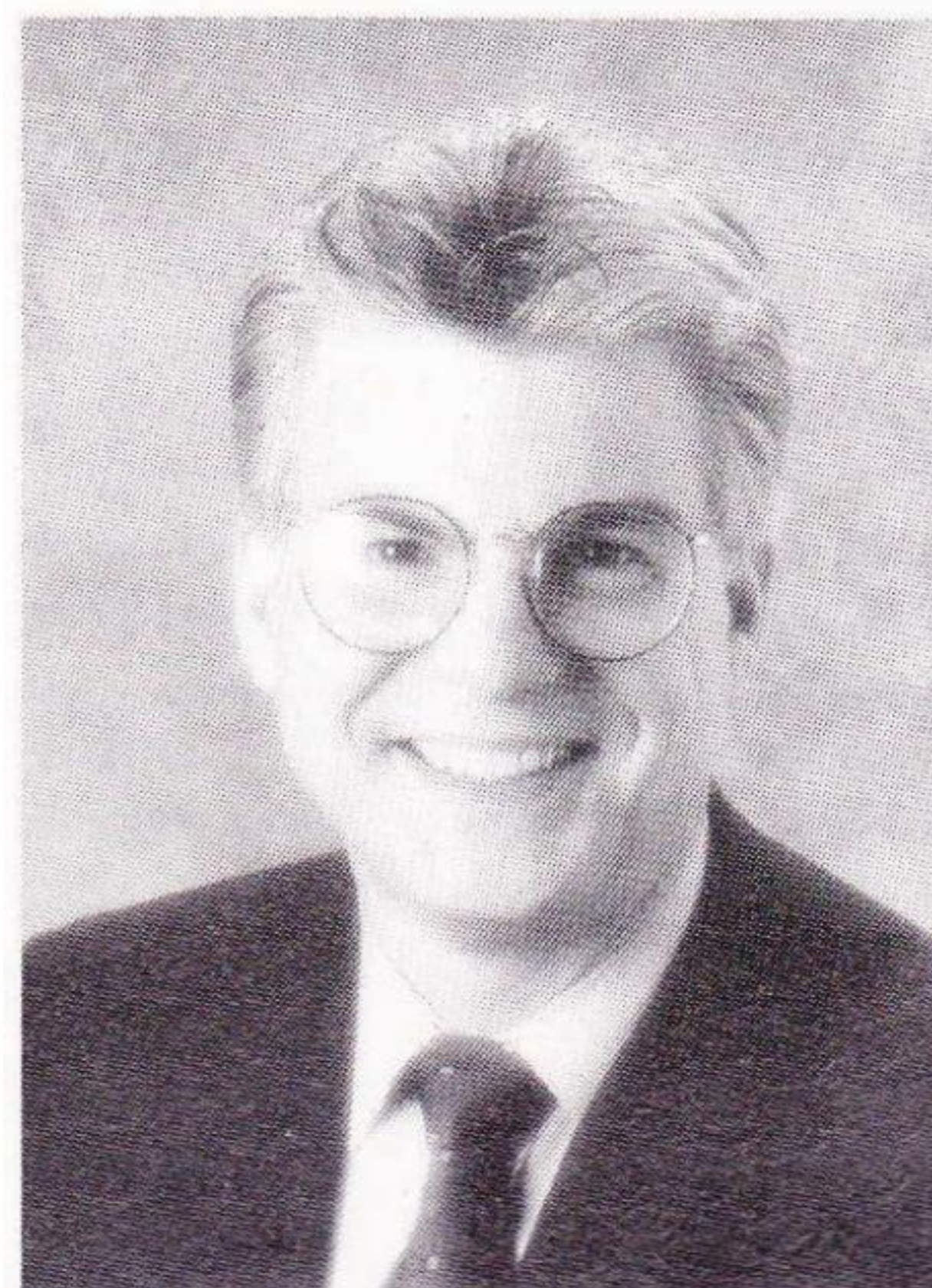
"For example," Yates continues, "this person raised enough money to put newspaper ads in the local newspaper. They put ads in the personals with very clever personal ads to get people to call their cable operator and add Z Music. They went to local community meetings of their local civic leaders. They got cooperation

from the radio station. They'd go to churches and put it in church bulletins. But somebody always has to take the initiative to do it. This is a part of being a pro-active Christian - to take on challenges."

And shouldn't MTV be challenged? Or should we let its three-minute versions of the truth be the scriptures for this generation? Nobody wants their MTV anymore, because everybody's already got it. They may have wanted what MTV offered, but they need the message of Christ that can be found in the videos of Christian musicians.

The challenge is ours.

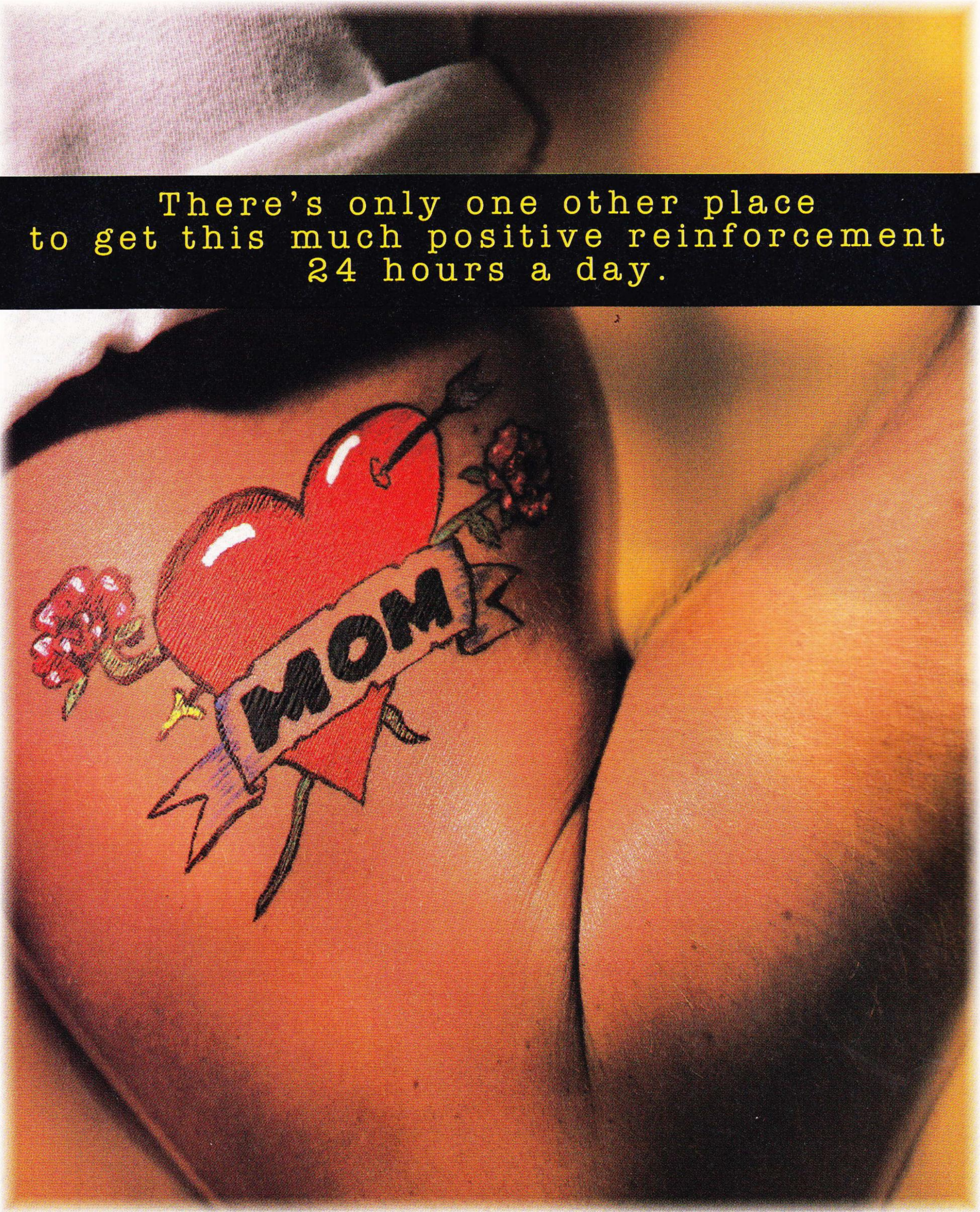
hm



Ken Yates



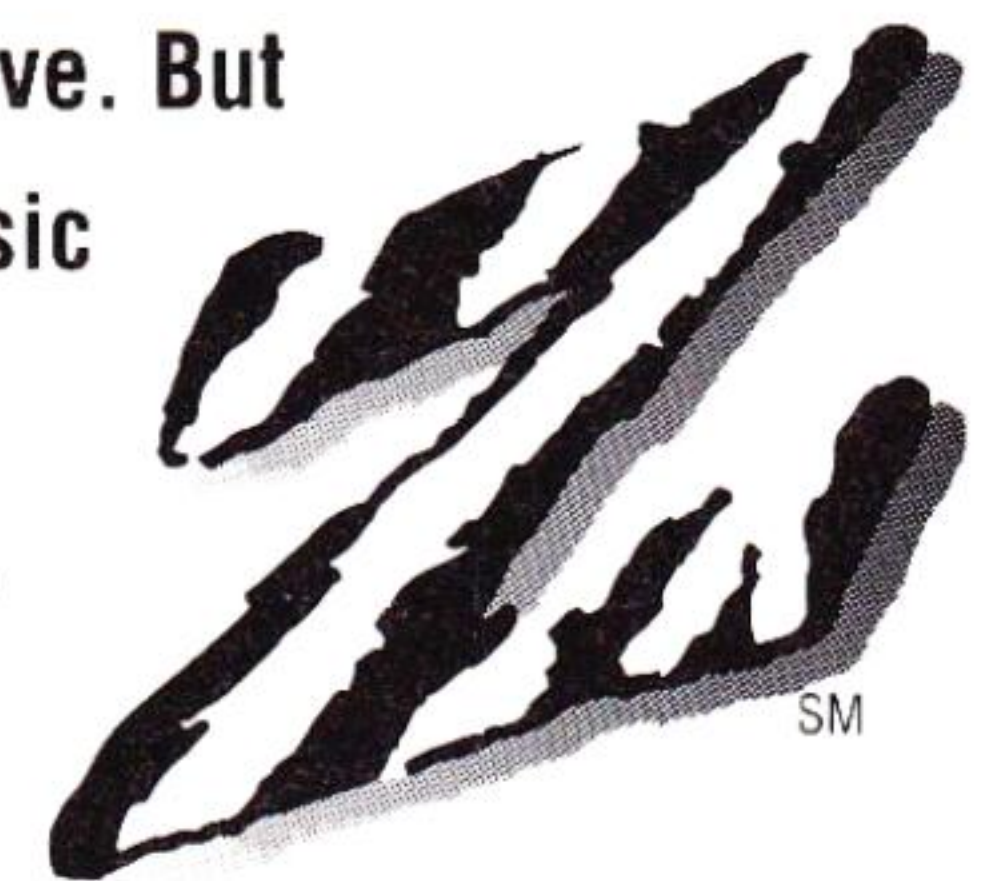
Bryan Blumer Host of "Brimstone Chronicles" Z Music's Most Popular Show (According to Viewer Response)



There's only one other place
to get this much positive reinforcement
24 hours a day.

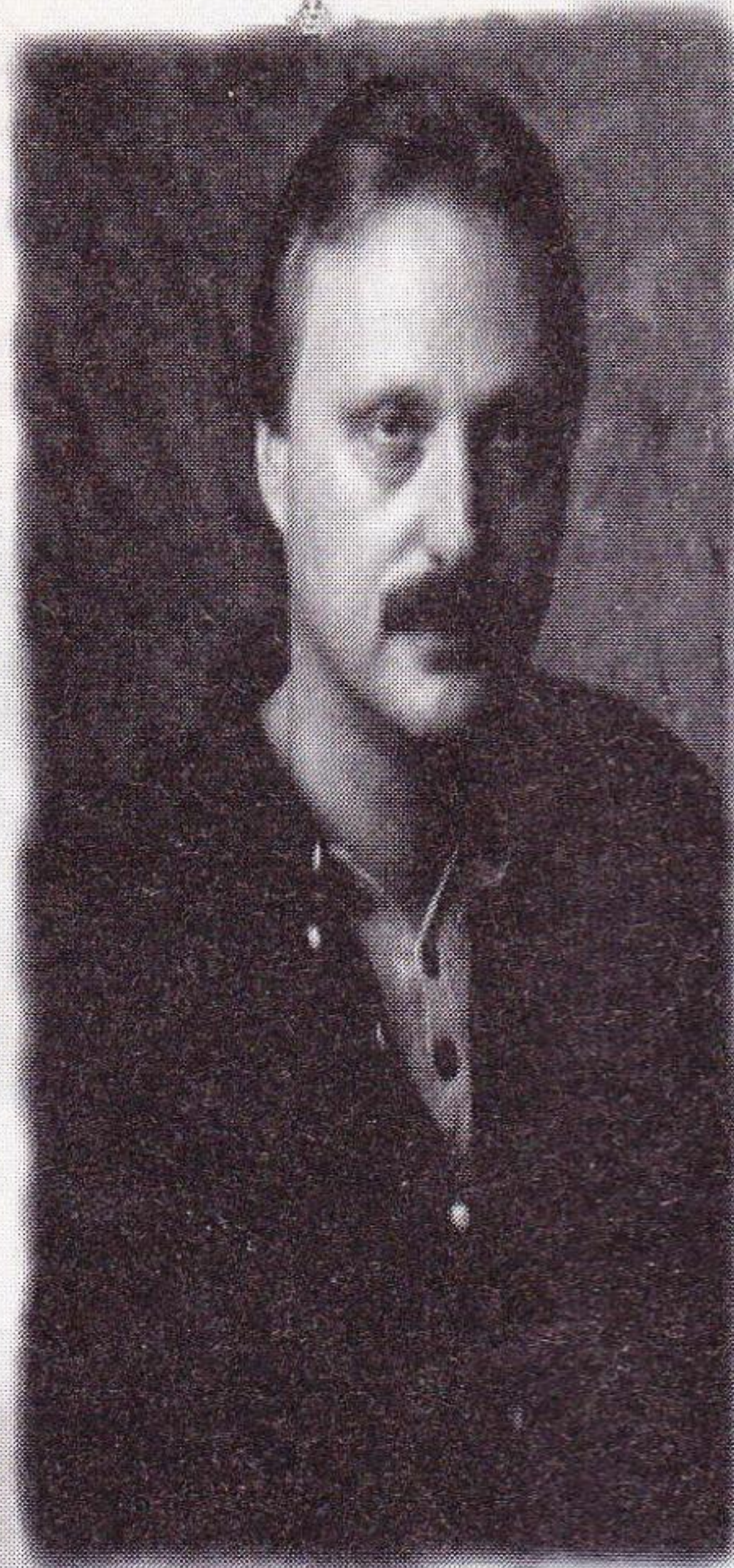
With all the media attention on sex, crime and violence, it seems like all you hear is the negative. But we believe positive messages make a difference in people's lives. That's why we created Z Music Television, the world's only 24-hour contemporary Christian music video network. Z offers entertaining videos with positive values representing all styles of contemporary Christian music. We also air "Brimstone Chronicles," the only show devoted entirely to metal and alternative Christian music videos.

If you don't have Z Music Television on your cable lineup...call your cable operator and ask for it today! And prepare yourself for positive results.



**MUSIC
TELEVISION**

A Talk With Reed Arvin



Amy Grant was being interviewed a few years ago in a magazine, where she mentioned how much she liked a novel called This Present Darkness. This helped create a buzz that spread by word of mouth and probably helped Frank Peretti's novel sell close to a million copies of that book (if not more). While not under the delusion that HM has the influence of Amy Grant, we'd be tickled pink if we could help spread the buzz about Reed Arvin's book - The Wind In The Wheat. We think this book is not only entertaining (especially for those into music), but important -- especially for those involved in the music business. With this in mind, we called up Reed at his home one morning and had the following discussion.

WHAT MADE YOU WANT TO WRITE THIS BOOK?

"Well, I think two things. One is I think you come face to face every so often in your life with how revolutionary Christ was. Some people seem to live right in the midst of this (revolutionary) fire every day of their lives, but most of us don't. We slam up against it every couple of years. A lot of times it comes from getting back into the Gospel maybe -- reading what He said and how He lived, and it's jarring. There are some things

that can be done in the name of Christ that really are contraindicative of how He lived and what He said.

"So, that's one thing, and the other thing is just, it came out of a lot of very sincere and interesting conversations I would have with people in the industry who were very troubled about what was going on. You know what was cool about these conversations? These people were troubled with a very personal kind of trouble. In other words, not people that were just interested and concerned for the way the whole industry was going, but on a real personal level, were struggling with having their jobs and living through the Gospel.

"I would have fascinating after-hours conversations with people, where I could see that they were in some distress -- and that just got all these juices flowing. And the third thing is I just have wanted to write a book for a long time. I wanted to write, and this story came to me all in a piece, driving around in my car. I thought, 'Wow! There it is. Write it down.'"

FASCINATING. DID YOU CONSULT WITH ANYONE DURING ITS WRITING AND, IF SO, WHO?

"I talked to my editor from time to time to try to have an objective person who was not in the music business at all, Christian or

otherwise, just to ask, 'Do you think I'm going too far... not far enough?'

"It's funny: I had some criticism that it was a harsh picture of the industry; but, if I had painted real life, it would have been a hundred times harsher, wouldn't it? I mean, let's be honest. If I had wanted to just pick up on real life events and shade them and put them in the book, I would've been accused of every rotten thing in the book, but it could've all been true.

"So, as it was, I wrote a fictional book and still got criticized by some people. Real life passed my book by monthly, you know, with the lawyers absconding with money and fleeing to other countries. I mean, everything that happens, has happened over the last year or two. I could easily have, if I had been on a vendetta...

"But, I was NOT on a vendetta. I wanted to ask some questions that I knew were really important to a lot of people who listen to Christian music and care about it -- those in and out of the industry. Those questions about what happens when you combine this very kind of specific Gospel with being in business.

"The dirty little secret that I discovered was not that there's some bad people in Christian music; because everybody knows there's thousands of people in Christian music, so there's obviously going to be some good and bad people -- some people with good integrity, some people with not so good. But the dirty little secret I discovered, is that most of us are pretending like we understand how to do this thing -- to be in the business of selling the Gospel. I mean, we put on our coats and ties and walk around offices, make records, sing songs and go out on tour, and everything, as if that were a pretty easy and understandable thing. And the reality is: it's incredibly hard, it's very difficult to do that.

"Maybe the message of the book is not to say that there's bad people, not to have any negative message, but just a reminder, 'Hey, wait a minute!

Let's remember publicly for a while, before we get too comfortable, how difficult it really is to bring God and mammon together. Because, isn't that what we're doing? That's what I'm doing! You know, I'm in it up to my neck. I'm living in the house that Rich Mullins built. I am not on the outside looking in, criticizing people, and going, 'Nya nya nya nya!' You know, that isn't it. I'm in the thick of it; and, if I can't make this make sense for me, then I have a problem with my entire life! So, I think in the book you'll see an author struggling to make sense of it for his own sake, not just to send a message to other people."

WHAT KIND OF NEGATIVE FEEDBACK HAVE YOU RECEIVED FROM PEOPLE IN THE INDUSTRY?

"Well, any time I talk about the negative feedback, I have to be perfectly honest and say, 'On balance, the feedback I have gotten has been overwhelmingly positive.' But, for a short period of time (two months), I did get a tremendous amount of negative feedback from a few people. And I can't really comment on why. I have to assume that they read the book, and just didn't see it that way. And that's all I can conclude, because I'm sure they're well intentioned people. That's what I'm going to believe.

"There were some really awkward times when I felt very pressured, and even times when my publisher felt pressured.

"I don't know what made this point come about, but at a certain point, things suddenly changed. I began to hear from people who gave me a message very much like what you gave me when you called the other day.

"I ran into a marketing guy from one of the big four Christian record companies, and he said, 'Man, I read your book. It made me rethink the way I do my entire job.' And I've had that conversation with marketing guys from three record companies. I had a manager call me and say, 'I read your book. I recognize in myself some of those worst qualities, and I don't want to be that person anymore.' So, you have a handful of those conversations, and it's really easy to forget about the ones

Artist's Book Reviews -- Michael Bloodgood

Michael Bloodgood can't get enough of good reading, so he returns with reviews on the books that kept his interest this time around. In between pastoring youth, being a family man, and creating solo music, Michael found time to curl up with some books to review for us. See what flipped his wig and/or made him want to flip the book out the window this time around...

The Society

Bill Myers

Tyndale

"There's something going on at school. It's powerful. It's thrilling . . . it's an open door to darkness." Don't you love teasers like this? Well, if you do, then you will enjoy The Society. Author Bill Myers has written several juvenile fiction books and this is just one in the Forbidden Doors series.

Rebecca and Scott have just moved to Crescent Bay, fresh from the mission field where their father had died. At their new school, they run into the Society -- an exclusive group of fellow students who practice occultic rites. At first, the brother and sister don't think much of these Ouija boarders but, as they soon discover, these and other practices of the Society are very reminiscent of the black magic they were exposed to on the mission field...and so is the "power" behind them.

The Society is a "show-down" of Rebecca's and Scott's faith and is sure to keep you turning the pages a.s.a.p. to see what happens.

The Stirling

Robert Moeller

Nelson

If you are a Frank Peretti fan, then chances are you'll like The Stirling. If you like This Present Darkness, but had a hard time getting into the earliest part of the book, then you'll love Moeller's book.

Moeller doesn't present the fanciful graphic descriptions of angelic doing battle, but their presence is felt throughout the novel. His writing isn't as detailed, nor as provoking as Peretti's, but The Stirling is a gripping piece of work nonetheless. As a matter of fact, being a pastor myself, Moeller's book hits very close to home.

The premise of the book is the deliberate attempt of forces, both outside as well as inside the church, to subvert Pastor Steve Wamer's congregation as well as his ministry and family in Covington Park, Chicago. The

problems facing pastor Steve are the same faced by all of us today - church division, teen sex, New Age influences, violence in the schools, and families too busy to notice what's going on in their own homes.

Moeller draws us into his book as we witness the meeting of two women in the back of a book store discussing the need to "neutralize" Pastor Warner. We are then introduced to the pastor, too busy ministering to the congregation to notice that his own marriage and family falling apart around him. Didn't I tell you this was familiar turf? But that's just the tip of the iceberg in this compelling novel as it continues to lead us through the very real battlefield of spiritual warfare.

One of the things I most appreciated about The Stirling was that, although it is fiction, it is based on the fact that only through God's direct intervention can we do battle.

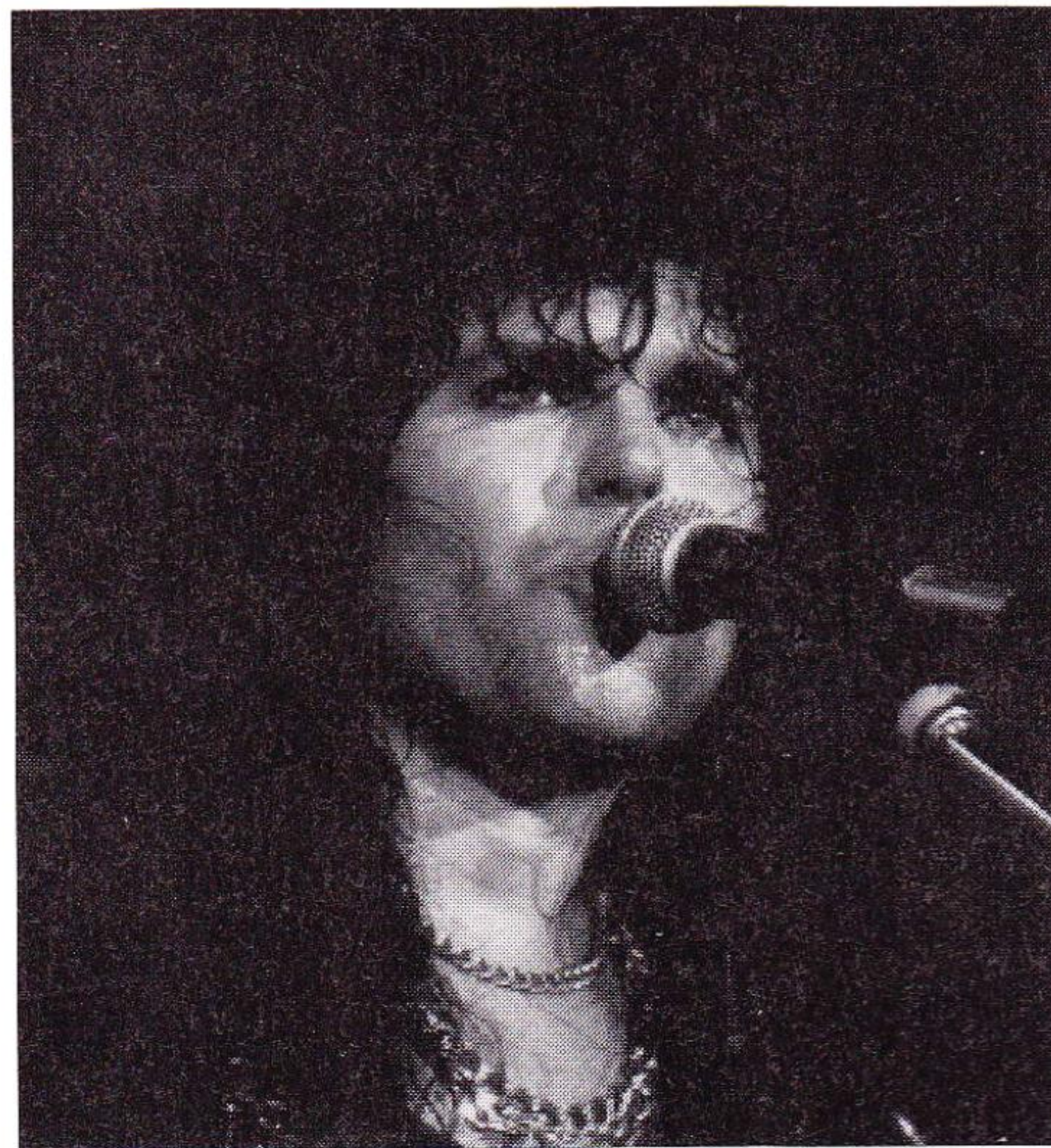
The Quick and the Dead

Sandy Dengler

Moody

The premise to The Quick and the Dead is different by any standard. It involves the murder of a high-ranking (and unpopular) superintendent in the U.S. Forestry department. Enter Jack Prester, special detective with the USF who encounters a colorful bunch of local yokels in a small town in eastern Tennessee, as he seeks the motive and suspect(s) behind this and other questionable deaths in the area. Enter Evelyn "Ev" Brant, Jack's partner and love interest, whose affinity with databases and flow charts helps him snag the bad guy(s).

I wanted to like this book, I wanted to feel for the characters, but I just couldn't. Super sleuth Jack never registers as a real person. He seemed like a personification of the author's perception of a macho/sensitive guy. His character never registered as believable; between his love for his dog and his old truck, it was all a bit too much for me to swallow. Throughout



Mike circa 1987

the book, Jack is portrayed as a committed Christian and yet proposing to Ev, who leaves no doubt she is not a believer, does not seem to present much of an issue to good ol' Jack.

The Quick and the Dead does have some good moments, but overall, it left me feeling that it could have been so much better.

The Crimson Tapestry

Michael R. Joens

Moody

Not since reading C. S. Lewis' fiction have I been so thoroughly entertained as I was by The Crimson Tapestry. This is one of those can't-put-it-down books that are so rare. Cover to cover Tapestry is a satisfying, moving novel set in ancient Britain when the people were under the constant threat of invasion by the Saxons or the Piets.

The main character of the book is an unlikely character known as Worm. Basically, a homeless street orphan who knows nothing of his own background or lineage. As the book progresses, Worm not only discovers who his family is, but who he is as a man. All this is interwoven in the ancient, mystical, magical setting of Britain long before it became Jolly Ole England.

Author Michael Joens shows us the early influence of Christianity beginning to take its hold on even the fiercest of warriors. Joens gives us everything: sword fights, evil sorcerers, romance, it's all here. Best of all, Tapestry delivers the goods without being melodramatic or cheesy. I loved it. So will you.

hm

A Talk With Reed Arvin cont'd:

who didn't get it.

"I think some of the reasons the people didn't get it is they don't understand the concept of fiction. I mean, for example, most people who saw the movie The Firm, didn't make the mistake that Grisham was saying, 'All lawyers are bad.' I mean, he's a lawyer himself! But, I think we have this standard in Christian art that every song, every book, every pamphlet, every sermon, has to speak for the entire faith to be valid. And that's a double standard that we don't apply to other expressions of art, which is a little bit of a frustration. I mean, if you went to see The Firm, you didn't think, 'Well, all lawyers work for the mob!' But I think some people may have read The Wind in the Wheat, and gone, 'See -- everyone in Christian music is corrupt,' to which I can't even respond to that. It's so, sort of, forced and narrow. It's such a narrow way to think about the art, that I hardly know how to respond to that.

"I mean, it's a book. The power in a book or a movie like that is not that you see a crazed guy -- like Curt (played by Brando) in Apocalypse Now -- and you think, 'See how all military people are nuts?' It's to see a guy who is that far gone, and go, 'I recognize a piece of myself in him.' That's what's funny in the arts.

"So, what I hope is somebody will read The Wind in the Wheat and not say, 'I am that person,' but (instead), 'I recognize a piece of those tendencies in me,' or, 'I see how I would be vulnerable in those areas.' And that's the power of fiction, I think."

I THINK YOU HIT THE NAIL ON THE HEAD RIGHT THERE.

"I thank you."

hm



Jason Martin





HEAVEN'S
METAL
YOUR HARD MUSIC AUTHORITY

Photo: Peter Pelinella

Michelle Deneen and "The Warriors"



GLASS WALLS

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- For Booking • Boom I Productions • Management • Booking •
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"Here's a melodic rock EP with the strong voice of Michelle, the sonics are top notch. Fans of Margaret Becker's first album should dig this. Very Cool." Doug Van Pelt - "Heaven's Metal"

"A mainstream sound with great appeal. I was impressed. Production is excellent and the players accomplished. Look for Michelle to do something outstanding in the future!" Janice Sweet - "Solid Rock Review" and "Stryper"

Hard Music Radio & Sales Charts

Sales		Radio	
1	<i>Going Public</i> NEWSBOYS	13	<i>Shake</i> JOHN SCHLITT
2	<i>Carry The Wounded</i> TOURNIQUET	14	<i>In The Witness Box</i> TAMPLIN
3	<i>Spark</i> PLANK EYE	15	<i>Drain</i> SOMETIME SUNDAY
4	<i>Pokinatcha</i> MxPx	16	<i>Frail</i> THE BLAMED
5	<i>The Box Set</i> 77'S	17	<i>Blood</i> RED SEA
6	<i>Don't Censor Me</i> AUDIO ADRENALINE	18	<i>Scarecrow Messiah</i> BRIDE
7	<i>Sin</i> POOR OLD LU	19	<i>Happy Ever After</i> HOI POLLOI
8	<i>Great Lengths</i> PFR	20	<i>I'll Find You There</i> THE KRY
9	<i>This Beautiful Mess</i> SIXPENCE NONE THE RICHER	Reporting stores this issue are: Loaves & Fishes, Vista, CA; Living Vine Christian Bookstore, Columbia, SC; Valley Book & Bible, Van Nuys, CA; Bender's Christian Supplies Inc., Williamsville, NY; New Life Books & Gifts, Lynchburg, VA; Thoeophilus Bible Store, Bellaire, TX; True Tunes Etcetera, Wheaton IL; and Greenleaf Christian Books, Baltimore, MD.	
10	<i>Mission of Mercy</i> YONDERBOY	1	"Angry Son" Six Feet Deep
11	<i>Vanishing Lessons</i> TOURNIQUET	2	"Weakness" The Blamed
12	<i>You</i> THE KRY	3	"Self" Sometime Sunday
		4	"Stench" Everdown
		5	"Forward" Focused
		6	"History Lesson #1" Crashdog
		7	"Green" Wish For Eden
		8	"Dust to Dust" Red Sea
		9	"Nice Guy" Fell Venus
		10	"Doomsayer" Argyle Park
		11	"Rattle Your Cage" Barren Cross
		12	"All Hail the Power" P. K. Mitchell
		13	"Epignosis" Chatterbox
		14	"Realize" MxPx
		15	"Stand Together" Strongarm
		16	"Spare Change" Blenderhead
		17	"Mourning By Night" Jesus Freaks
		18	"Who's To Blame" Unashamed
		19	"Wake Me" Scapegoat
		20	"Welcome To Dystopia" Under Midnight
		21	"Power Of God" The Crucified
		22	"You Can't Break Me" Precious Death
		23	"Healing" Antic
		24	"Paradigm" Mortal
		25	"Token" Mend

This is a reprint of the May 22 "Louder Than Words" chart courtesy of [The Pure Rock Report](#), a long-time radio/industry "trade sheet" that covers industry news and radio charts every three weeks. For subscription info, write: The Pure Rock Report, PO Box 360482

This is a reprint of the May 22 "Loud" chart courtesy of [The Pure Rock Report](#), a long-time radio/industry "tip sheet" that covers industry news and radio charts every three weeks. For subscription info, write: The Pure Rock Report, PO Box 360482.



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Tour Dates

GUARDIAN

7/7	Winnipeg, MB	204-780-3333
7/8	Willmar, MN	612-235-0119
7/9	Wadena, MN	218-631-3563
7/14	Milwaukee, WI	414-771-8996
7/15	Bensonville, IL	708-453-9419
7/19	Burton, OH	216-834-8984
7/22	Marion, IL	618-997-1500
7/27	Chilliwack, BC	Sonfest
7/28	Knoxville, TN	615-523-5906
7/29	Brandon, MS	318-640-5555
8/4	Livonia, MI	810-333-0026
8/5	Grand Haven, MI	616-842-4847
8/11	Indianapolis, IN	317-783-2287
8/12	Leitchfield, KY	502-955-8914
8/26	Darien Lake, NY	716-633-1117
9/9	Edmore, MI	517-427-5756
9/15	Estevan, SK	306-634-9588

BRIDE

7/7	Detroit, MI	(Sorry, no #)
7/8	Beloit, WI (Riverfest)	608-365-4838
7/14	Huntsville, AL	(no number)
7/15	Birmingham, AL	"
7/22	Atlanta, GA	"
7/29	Detroit, MI	"
8/4	Akron, OH	"
8/5	Grandhaven, MI	616-865-6055
8/17-20	Holland	(no number)
9/14-19	Brazil	"

BLENDERHEAD/MxPx

7/4	Cleveland, OH	714-863-9632
7/5	New York, NY	"
7/6	Boston, MA	"
7/7	Manchester, NH	"
7/8	Philadelphia, PA	"
7/9	Washington, DC	"
7/10-11	Shippensburg, PA	"
7/13	Chicago, IL	"
7/14	Milwaukee, WI	"
7/15	Minneapolis, MN	"
7/17	Muskegean, MI	"
7/18	Marion, IN	"
7/19	Evansville, IN	"
7/21	Memphis, TN	"
7/22	Chattanooga, TN	"

BLENDERHEAD/MxPx

7/23	Lynchburg, VA	714-863-9632
7/24	Cary, NC	"
7/27	Birmingham, AL	"
7/28	Atlanta, GA	"
7/29	Tampa, FL	"
7/30	Myrtle Beach, SC	"
7/31	Virginia Beach, VA	"

RESURRECTION BAND

6/29-7/3	Cornerstone '95	312-561-2450 x6330
7/7-9	Willmar, MN	612-235-0119

R.A.W. TOUR

(Rez And Whitecross)

9/20	Boston, MA	508-346-4577
9/21	New York, NY	201-762-0995
9/22	Philadelphia, PA	312-561-2450 x2351
9/23	Stafford, VA	703-432-4288
9/24	Virginia Beach, VA	804-459-5724
9/28	Detroit, MI	313-561-3300
9/29	Pittsburgh, PA	412-873-9479
9/30	Cleveland, OH	312-561-2450 x2351

NOUVEAUX

7/1	Ramer, TN	(No Number)
7/6	Fremont, TN	"
7/8-9	Willmar, MN	612-235-0119
7/30	Joplin, MO	(No Number)
8/7-10	Jackson, MI	"
8/18-20	Europe	(Flevo fest)
8/25-26	Europe	(Greenbelt)

FAIR WARNING

8/19	Brookville, PA	215-721-1391
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MORTIFICATION

9/5-12	Holland & Belgium	++45-7483-0678
9/13	Andernach, Germany	"
9/14	Kassel, Germany	"
9/15	Stuttgart, Germany	"
9/16	Iphofen, Germany	"
9/17-20	Switzerland	"
9/21	Zwickau, Germany	"
9/22	Berlin, Germany	"
9/23	Neudoborn, Germany	"
9/24	Parchim, Germany	"
9/25	Hamburg, Germany	"
9/26	Copenhagen, Denmark	"
9/27-30	Norway & Sweden	"

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MxPx
Crashdog
John Elefante
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Petra cont'd:

fresh air to the live portion. We've gone through some of our stuff and asked him what he thought would be good. And it's gonna be a different band. People looking for a different Petra are gonna get one. People who are looking for the same one -- they won't be dissatisfied -- but it'll be a real shock to 'em. People that like the Petra just for the way it's been for the past ten years are used to seeing Bob standing there on that one part of the stage doing his thing, and doing it unbelievably well. Whereas Dave is going to be jumping all over the stage and you're going to keep an eye on him."

But friend, don't keep your eyes off Petra. The new album, *No Doubt*, was produced once again by the Elefante brothers, and will doubtlessly leave no doubts that Petra's going to be around for a long, long time to come. hm

GUARDIAN

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hm

What Cinderella Sez:

This issue our "What So & So Sez" feature brings us face-to-face with one of the most popular MTV metal bands of the mid 80's -- Cinderella. HM editor Doug Van Pelt sat down with vocalist Tom Keifer in the small graffiti-filled dressing room at the Back Room nightclub in Austin. Listen in as the conversation covers the natural topics for a tenth anniversary issue -- the evolution of metal, the longevity of a band, and the deity of Christ.

WHAT HAVE YOU GUYS BEEN UP TO THE LAST FEW YEARS?

"When we ended the *Heartbreak Station* tour, we came off the road without the intentions of getting back in the studio. I ended up having about two years of voice problems -- I lost my voice for two years.

"And I had to have surgery and do a lot of therapy and vocal training, and learn how to sing again. You know, we had a drummer change, which kind of set us back a little bit. When we started the record, we started with Andy Johns producing. We cut tracks about two or three times, scrapped all that stuff, fired Andy, hired John Purdell and Blaine Barren. From there on out it was pretty smooth, but that was, like, three years later. So, all in all, it was about four years of just trying to get a record made, you know, a bunch of (bleep). But, we got it done."

WHAT'S BEEN THE DIFFERENCE IN THE MUSIC, YOU KNOW, PLAYING IN CLUBS VS. ARENAS? HAVE YOU NOTICED THE DIFFERENCE IN JUST THE FEEL OR THE VIBE?

"For us, the music's the same, you know? It's our music and it's our fans, so it doesn't affect what we do. I mean, we put the same energy into our show that we do -- it doesn't matter where we're playing. But, if it's a smaller crowd, it's more intimate, people are

closer to you, which is kinda cool. It's different.

"It's easier in the clubs, because everybody who comes to these shows is definitely there to see us; whereas, if you're on an arena bill with two or three acts, there's some people there that are just there. Even if you're headlining, you've got opening bands and stuff. But these crowds -- they're 100% there to see you. It's kind of like the gathering of your hardcore fans."

WHAT IS YOUR TAKE ON WHERE HEAVY METAL IS?

"Well, I think there's a lot of bands which people don't know they have records out right now. And I blame the industry for that. I blame people like MTV. I blame radio. I blame the record industry itself, because every day I hear of another band that's got a record out, and is on tour and is playing in clubs, that was huge in the 80's. Like, somebody told me yesterday, 'You know the Cult's out? You know they have a new album?' I was like, 'No, I didn't know that.' I'm a big fan, I love the Cult. And it's like, where do you go right now to get a hard rock record?

"Promotion... How do you promote a hard record right now? You go to MTV, they slam the door in your face. You go to radio, they slam the door in your face. The critics have nothing but negative things to say about the way you look. They don't even listen to your music -- they're too busy looking at the pictures. It's

like, basically, a whole generation of hard rock music has had a door slammed in its face, and it sucks. There's just countless bands that have just gone from being huge to disappearing, and it's because the public doesn't even get the opportunity to know that these bands have albums out, you know. I mean, every day I hear people who, 'Oh yeah, I'm a big fan of yours



BACK-FRONT: JEFF LABAR, RAY BRINKER, ERIC BRITTINGHAM, TOM KEIFER

(but), we didn't even know you had a record out.' It's like, because we're not on MTV, we don't get heavy airplay anymore, you know? There's a lot of doors being closed. We're out here intending to kick 'em back open, you know?

"I think it sucks. It's a big bunch of trend (bleep). I think ultimately what's right is for the public to be able to decide what they're going to listen to and what they're not going to listen to. I don't think that's what's going on right now, and I don't think that's paranoia on my part, because there's a lot of bands that were huge that just can't get the time of day, as far as exposure. They are not allowed to be exposed. MTV

told us, 'Don't make a video. (Bleep), we're not playing you.' And they told everybody that."

SHIFTING GEARS A LITTLE BIT, HOW DO YOU FEEL ABOUT CHRISTIANITY?

"Christianity? I think the concept of Christianity is a good thing. 'Be good to your fellow man, don't steal.' I think the basic concept's there: 'Don't steal, don't murder, don't cheat, be cool to people.' That, to me, is what Christianity is about. It's divided up into a bunch of sub-groups, I guess, called religions, that have their own rules and stuff, which, I don't think at all really applies to life, but... I think that part of it's man-made.

"I think the concept of Christianity is a spiritual thing, and if you're a good person, you're a Christian. That's the way I see it. I think religion is a man-made thing. That kind of, you know, eat at each other on a set of rules and beliefs; and, who knows who's right? It's like, you know, Catholics call the big man 'God,' and... what is it, the Muslims call him 'Allah?' It's the same guy. If there's a God, there's only one. They've all got different names for him, you know? That's what I think.

"I think I just gotta live my life being the best person I can be. Treat people the way you want them to treat you. If you want them to (bleep) on you, then you gotta (bleep) on other people, but if you want people to be nice to you, be cool. Be cool: I think that's a good guideline. These people out there, like robbing, and stealing, and murdering -- is that how they want to be treated? Probably not. But they figure, 'Well, if I can get away with it, then I'm gonna.' And that's not a cool attitude. They need to think about how they'd feel if it was them on the other end of the (bleep) gun."

I KIND OF DIG THE SONG "TALK IS CHEAP," BECAUSE IT GOES ACROSS THE LINES OF

PHOTO: PAMELA SPRINGSTEEN

SOMETHING LIKE CHRISTIANITY. YOU CAN TALK IT ALL DAY, BUT IF YOU'RE NOT WALKING IT, IT'S CHEAP... JUST CHEAP WORDS.

"It applies nearly to everything, you know."

HAVE YOU EVER THOUGHT MUCH ABOUT THE CLAIMS OF CHRIST? WHEN HE WAS ON EARTH, HE SAID, "I AM THE WAY, THE TRUTH, AND THE LIFE. NO ONE COMES TO THE FATHER BUT BY ME."

"Have I ever thought about that?"

YEAH.

"Well, yeah, man. I think about that kinda stuff all the time. All those claims are made by men, though. The Bible was written by men, and I think there's a lot of good in it, you know, (and) I think there's a lot of stuff that maybe doesn't apply. It was written by men. Religion is man-made, getting back to what you asked me before -- what I think of Christianity. I think it's a great concept and it's a concept that basically just says, 'Hey, be cool.' And I think, 'If you're cool, then God knows. God'll sort it out.' In other words, I don't think you have to necessarily go to this building that was built by men that says, 'This is where you have to come to talk to God -- the church.' I don't believe that necessarily. I don't think that's really where He lives. He's everywhere. You know, that's just my opinion. I think it's how you live your life; not, you know... you got a bunch of people that go to church on Sunday, and they're (bleep) the rest of the week, well..."

AGAIN, TALK IS CHEAP.

"You know, what's that all about? You gotta live it every day, you know."

ONE THING I'VE ALWAYS BEEN CHALLENGED WITH IS THAT, LIKE THE CLAIMS OF CHRIST, YOU KNOW, THE BIBLE IS SUPPOSEDLY AN EYEWITNESS ACCOUNT OF HIS LIFE ON THE EARTH; AND, IF IT WAS MADE UP, YOU'D PROBABLY HAVE BOOKS (WRITTEN) AROUND THE

SAME TIME PERIOD THAT REFUTED THOSE CLAIMS. AND, IN MY OWN PERSONAL INVESTIGATION, I'VE JUST SEEN A LOT OF EVIDENCE (THAT) THOSE EYEWITNESS ACCOUNTS ARE NOT REFUTED BY THE BOOKS THAT CAME OUT AT THE SAME TIME.

"I'm not saying that the Bible's (bleep). I'm sure that it's probably very factual, but that doesn't mean that there couldn't be some embellishing. I'm sure that's possible."

HAS ANYONE EVER ASKED YOU ABOUT THAT CLAIM? WHEN JESUS SAID HE WAS GOD, THAT THERE'S THREE OPTIONS: EITHER HE WAS A LIAR, AND THEREFORE YOU CAN'T CALL HIM A GOOD TEACHER, BECAUSE GOOD TEACHERS DON'T LIE, OR HE WAS A LUNATIC -- HE THOUGHT HE WAS GOD, JUST LIKE PEOPLE IN THE LOONY BIN TODAY WHO THINK THEY'RE GOD... THEY'RE JUST CRAZY; OR THREE, HE REALLY WAS AND THAT HE DIED BECAUSE HE CLAIMED TO BE. HAS ANYONE EVER...

"No one has ever confronted me with that, no. To be honest, I don't know. I don't know if He was the Son of God. Nobody knows that. Nobody knows that on this earth. You either choose to believe that or you don't. He could've been. I think there was a lot of good in what He taught; so, it's like, to me again, it's how you live your life. I don't think it's whether you believe that this guy was the Son of God. It's like, you know, how do you live your life? That, to me, is what it all boils down to, you know, I think that's what it's all about. To me, that's the bottom line."

THAT'S DEFINITELY A BOTTOM LINE, BECAUSE, IF IT IS JUST A PHILOSOPHY, IT SURE DOESN'T DO ANYBODY ANY GOOD IF IT DOESN'T AFFECT SOMEONE'S LIFE. YOU

KNOW, IF THEY'RE NOT LOVING, AND CARING, AND TRUE...

"Right, exactly! That's my point. I'm not into, like, fanaticism, you know? I don't think that's what it's really all about. Like these reborn, uh, born-again Christians and these people who are like Bible-bangers and (bleep), man."

"I wrote songs about that. I mean, that's as much of a drug as someone who's addicted to heroin or drinking. I think that it's another way that people escape from this world, you know. I really do. I believe that. I believe that can become as much of an addiction as anything else."

I AGREE ON THE FACT THAT SOME PEOPLE ARE SO... THERE'S A CLICH: "YOU'RE SO HEAVENLY MINDED, YOU'RE NO EARTHLY GOOD." SOME PEOPLE ARE SO CAUGHT UP IN BEING SO SPIRITUAL AND MYSTICAL THAT THEY DON'T FUNCTION ON THE EARTH VERY WELL. I DON'T AGREE WITH THAT, BECAUSE I THINK GOD GAVE US A BRAIN TO THINK, TO MAKE DECISIONS...

"Yeah, we ran into some of those cats on our first tour, when we were in Corpus Christi. They were standing out there, and they were screaming at all the kids in line for our concert saying, 'You're going to Hell! You're going to Hell!' I walked right up to the (bleep), and I said, 'Why don't you come in and watch the show before you start condemning our show,' because there's nothing wrong with the Cinderella show. And it was like talking to a wall. They didn't want to hear what we had to say. I said, 'Come on, hot shot, come on in and watch the show, and you tell me what's wrong with it.' They don't want to hear it, because they're fanatics, and they're as addicted to that like a junkie is to heroin. And that's the truth, you know, I think."

I DON'T THINK THEIR METHODS ARE TOO EFFECTIVE, ANYWAY.

"No, they're not too effective. They're screaming,

'You're going to Hell!' to a bunch of kids. The kids are just going to flip 'em off. But, the point of the matter is, they sure picked the wrong band. They could pick a better band to attack than Cinderella, you know? I mean, we're no angels, but we sure as (bleep) ain't, you know... I just don't agree with that whole mentality at all. Those are the guys that they find out they (bleep) molested young boys, and (bleep), you know?"

"It's like, I always believe that people who condemn others the most are usually the ones who have something to hide - and you see it all the time."

JESUS, BY BIBLICAL ACCOUNT, CERTAINLY DIDN'T GO AROUND CONDEMNING PEOPLE.

"No, He didn't. He hung out with sinners. That's a completely different approach than standing in front of an arena screaming at a bunch of kids, 'You're going to Hell!'"

I AGREE. ONE ASPECT OF FANATICISM, THOUGH, THAT I CAN LOOK AT IS: IF THE BIBLE IS TRUE, AND IF THERE REALLY IS A GOD, AND YOU CAN REALLY KNOW HIM, THEN THAT IS SOMETHING WORTH BEING EXCITED ABOUT. NOT THAT YOU HAVE TO BE, LIKE I SAID, "SO HEAVENLY MINDED AND YOU'RE NO EARTHLY GOOD," BUT IT'S DARN WELL SOMETHING TO BE HAPPY ABOUT.

"You have to find that eternal happiness, too, you know, but I don't know if that's really on this earth."

WELL, I APPRECIATE YOU ANSWERING SOME OF MY QUESTIONS THAT PROBABLY AREN'T YOUR TYPICAL R & R INTERVIEW.

"It was actually an interesting... thing, you know."

I APPRECIATE BEING ABLE TO TALK WITH SOMEBODY WHO MIGHT BE WILLING TO HONESTLY SEARCH OUT SOMETHING, OR LOOK AT

...cont'd on page 76

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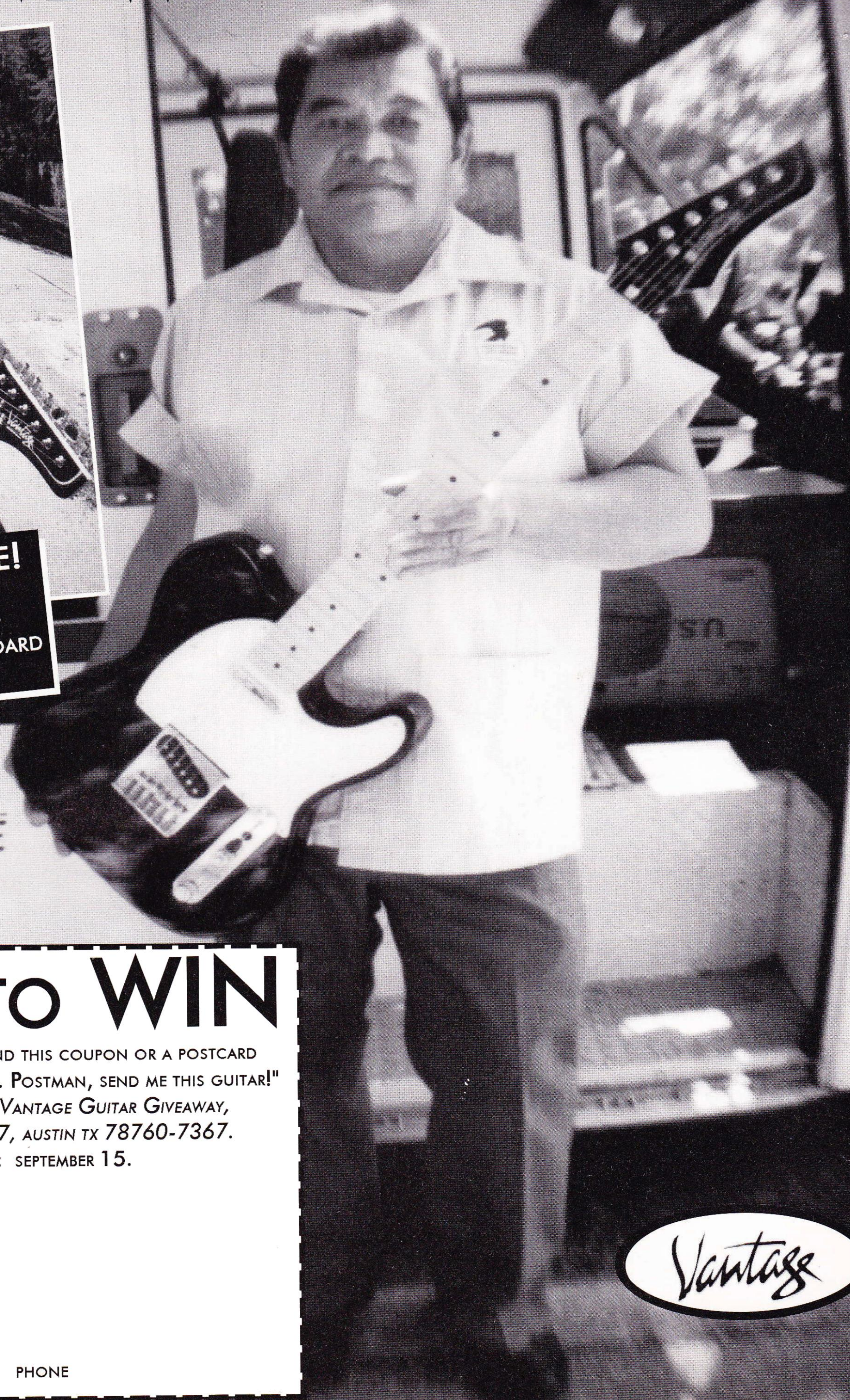
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Concert Reviews



The Blamed's Jim Chaffin (Photo by Mike Hazlip)

THE BLAMED

On Friday night, March 31st, the Calvary Refuge of Sacramento, California played host to what we dubbed "The Ultimate Hard-Core Tour," which featured: The Blamed, EDL, Chasm, and The Opposed.

The evening started with The Opposed (from Sacramento) taking the stage. Since they'd only been together a few months, the fans were amazed at their talent and speed. They jammed through their songs and shared things about their faith. A very cool set. (Keep your eyes on these hard core youngsters aged 15 and up -- they're going to go far)

Next up was Chasm from Bakersfield. Their Euro-punk thrash had the pit going bananas! With mohawks flying and some serious speed crunching going on, they amazed the crowd with their intensity. Drummer Jim Barnett (last seen playing with Rocks In Pink Cement) pounded it out as if his very life depended on it -- this kid shreds! I never knew this kind

of raw punk scene could come from their neck of the woods. Thanks Chasm -- keep on thrashing the cowboys in Bakersfield!

EDL (Every Day Life) took the stage next. This has seriously got to be one of the most interesting new bands that I've heard. Their rap/hardcore/funk/punk/thrash was something that just about everybody could get into (a very wide audience base). They leap, they dive, and they can play! Very enjoyable stuff from a great new band. This is generation X music at its finest. Record deals should be following EDL very soon.

The evening closed with The Blamed hammering out most of their hits and a lot of new stuff. Brian, Jim, and the guys tore it up! I thought that, by this time, the audience would've been worn out by the three previous bands, but The Blamed sent some serious adrenaline through the crowd and evived them again. The pit was frantic, the songs were fast and furious, and the heads and hair were flying!

What blessed me the most about The Blamed was the fact that lead singer, Jeremy, shared with the kids for about a half an hour about Who Jesus is, what He came to do, and how He could make a difference in their lives. Those in the audience hung on his words. We asked if there were those who wanted to "get right" with the Lord, and hands went up all around.

Praise God for Christian punk and hardcore music. It made a difference in some lives that night!

—Pastor Fred Z.

KING JAMES

The first King James concert was held at The Strand. The Strand is a smokeless, non-alcoholic night club in Marietta, Georgia. I couldn't wait to hear Rex, and Robert Sweet. After the show had started, Rex gave us a surprise when he announced this was King James' very first live show. They played the whole album, which was very good.

Some of the highlights were the songs "Hard Road to Go," and "Prisoner." Also, when they introduced "Face to Face," Jim told that a friend of King James just died at her desk one day, and that was the inspiration for the song. Robert's drum solo was awesome. This man does not just play the drums, He beats and pounds the skins. Overall, it was a great show. If King James comes to your town, do not miss them. You will be sorry.

—Dale Graves

77'S

On Monday, March 27, a club called Babes, on 6th street, was rocked when a musical quake of an extreme magnitude found its epicenter in Austin, Texas. It wasn't the second coming, but it was a cool show.

The evening began with Christian music newcomers Curious Fools. If you liked their CD for its alternative qualities, but wished it was a little harder, as I did, then

johnny Q. public
EXTRA•ORDINARY

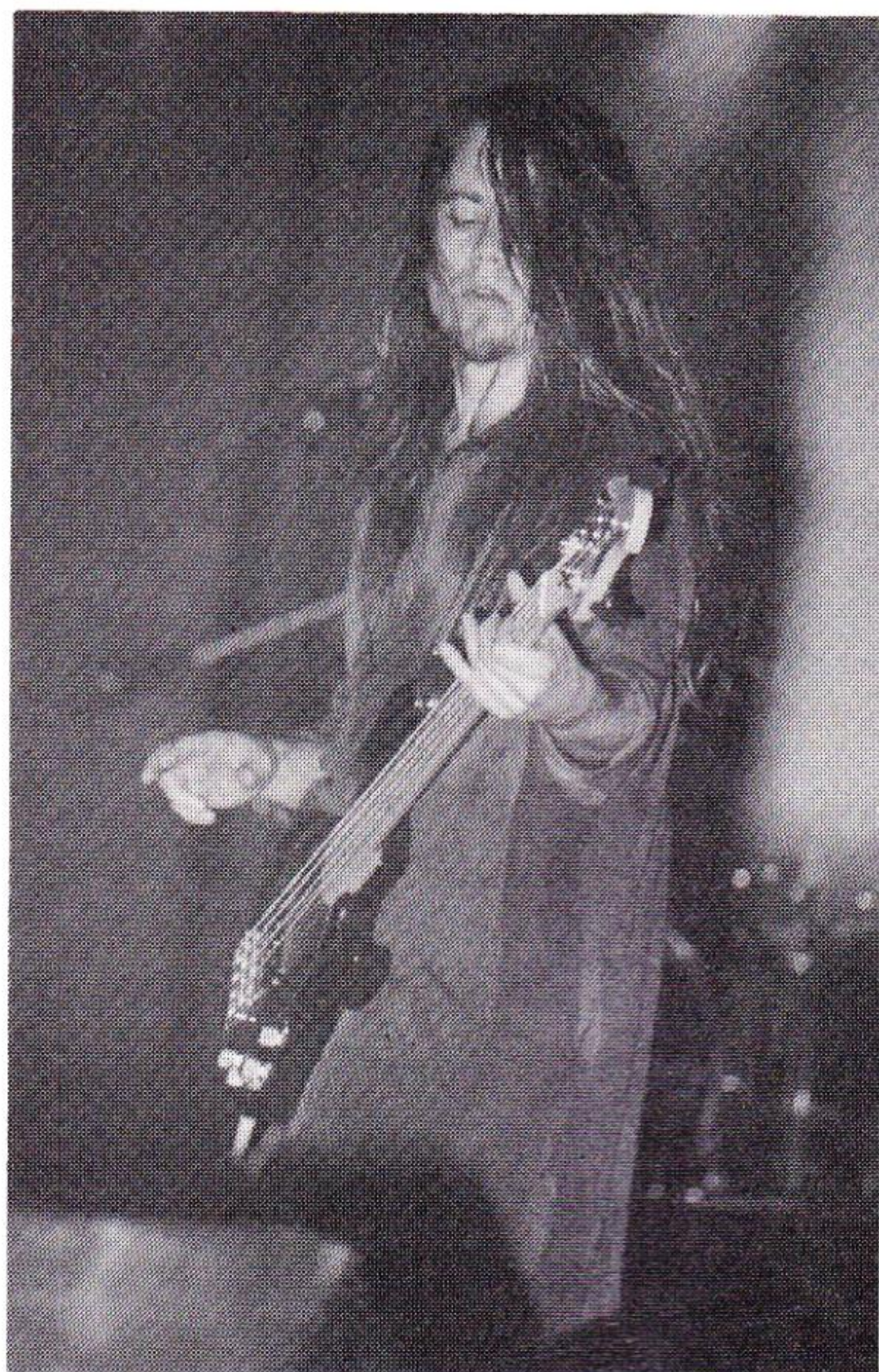


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you should see them live. The Fools kicked off the night with the Seattle-flavored "Witness My Death," followed by "Pressure," in which Lead vocalist Stephen Murray broke his first guitar string of the tour. "Touch" was very tight, as were "You Kill Me," and "I Will," a song in which Murray displays more emotion than someone just walking out of "Forrest Gump." All songs were from the Curious Fools' self-titled debut album, except for the last one, a Cover of "Helter Skelter," which sounds like anything but U2. Murray said he wanted the audience to realize that. No problem, Steve.



Next on the bill, were The Throes, a three piece band from our nation's capital. These guys were very tight and laid down a decent groove. Although guitarist/vocalist Bill Campbell's string work was energetically psychofunky, his voice began to show signs of fatigue. This is most likely due to a rigorous touring schedule. The droning "Circles of the Wheel" was impressive, and was followed by "Mess With Me," where Steve Murray from the Curious Fools jumped up on stage to help out with BGV's. "Say Hello," from the *Fall on Your World* CD, was definitely more edgy than on the album, but, again, the vocals were a little flat. The Throes were joined on stage this time by some teen-age groupies standing behind a mic, supposedly for BGV's, but appeared to have no idea that the term back ground vocalist actually implies utilizing one's voice. They looked lost. The last two songs of the set were "Eyes of My Sisters" and "It Bothers Me," a song about love and divorce in the 90's, which Campbell dedicated to John and Lorena Bobbitt. The set ended with the guitar being left on the ground, feeding back, while Dave Cooper cranked out a more than killer drum solo despite a broken foot.

The headliner did not disappoint. Why? Well, why do you think? It was the Seventy Sevens! That should say enough. "Woody" was high on the groovularity scale, with plenty of whammy bar action, courtesy of

Mike Roe. As the band started "Snowblind," Roe's guitar developed technical difficulties, meaning, the thing wouldn't play. No problem. The drums and bass kicked in as sort of an intermission entertainment groove. They soon stopped and waited for Roe. After a five minute delay, the show was up and running again. Roe and co. tore into "Snowblind" with the help of his shiny, wood grain Les Paul. "Indian Winter" was an awesome excursion into the land of alternative psychjazz. "The Jig is Up," from the *Drowning With Land in Sight* album, demonstrates Michael Roe's emotion-filled voice, which is highlighted on his solo album, as well. "Look," one of my favorites from the *Pray Naked* CD, was filled with a good dose of the funky bass slappage that is currently making its way into every form of music. It was nonetheless cool. The first track on the *Drowning...* CD, "Nobody's Fault But Mine," proved rather tasty live, incorporating thick, rich distortion and a wailing, high pressure harmonica. After a rousing "we want more" from the audience, The 'Sevens returned for another three tunes, including a long blues piece, showcasing Roe's seasoned guitar talent.

I don't know if it was because of the intimate club atmosphere, but this was the best I've ever seen the Seventy Sevens play. They delivered a quality show in spite of minor technical difficulties.

--Brian Vincent McGovern

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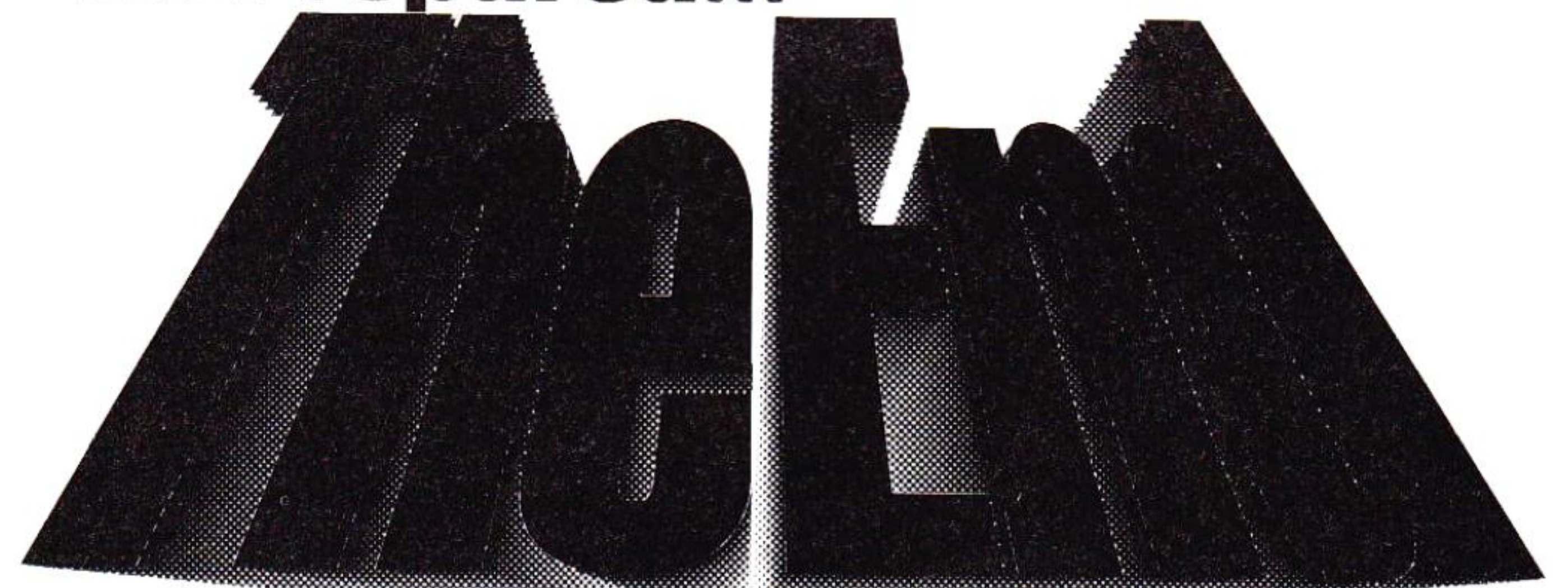
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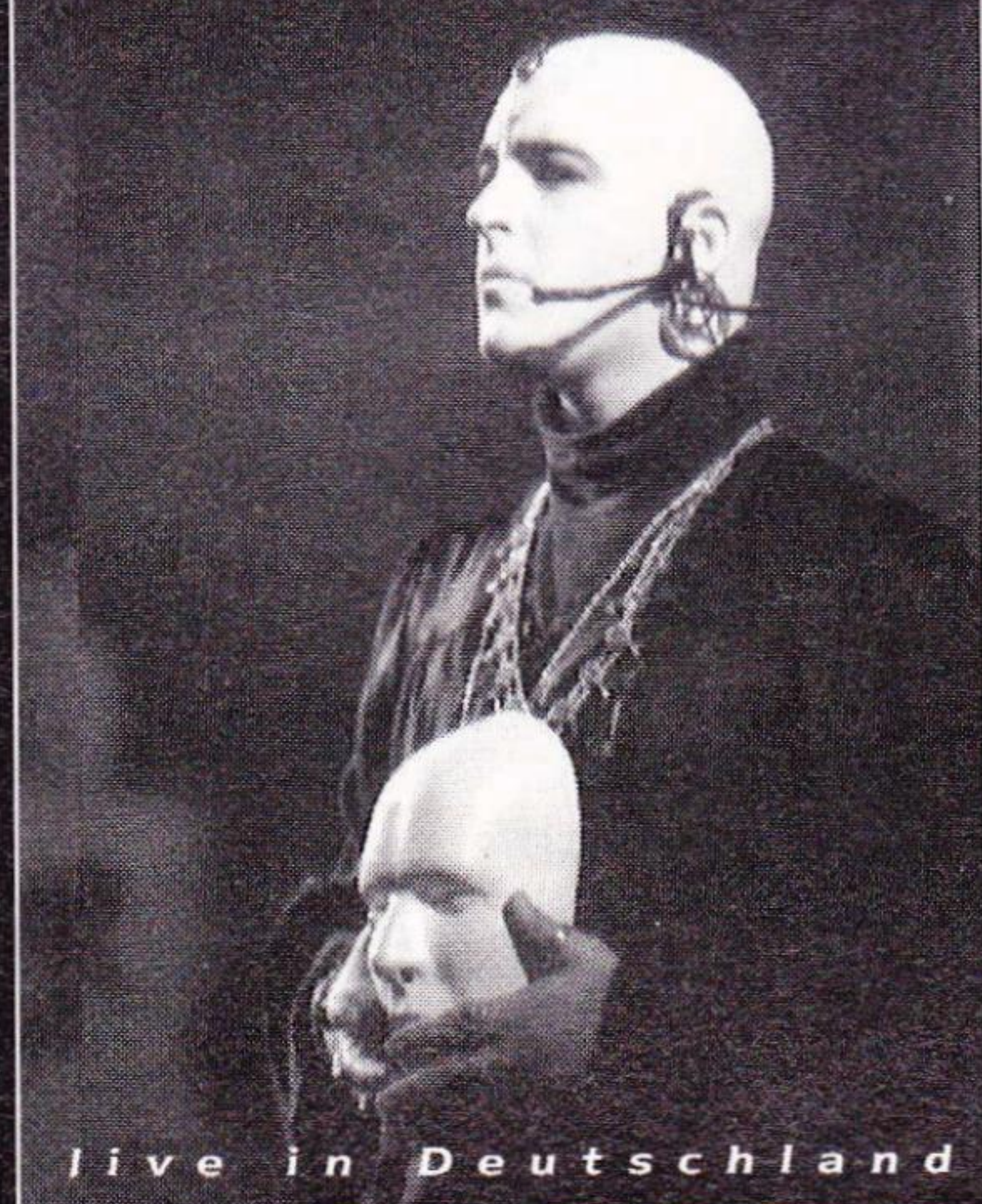


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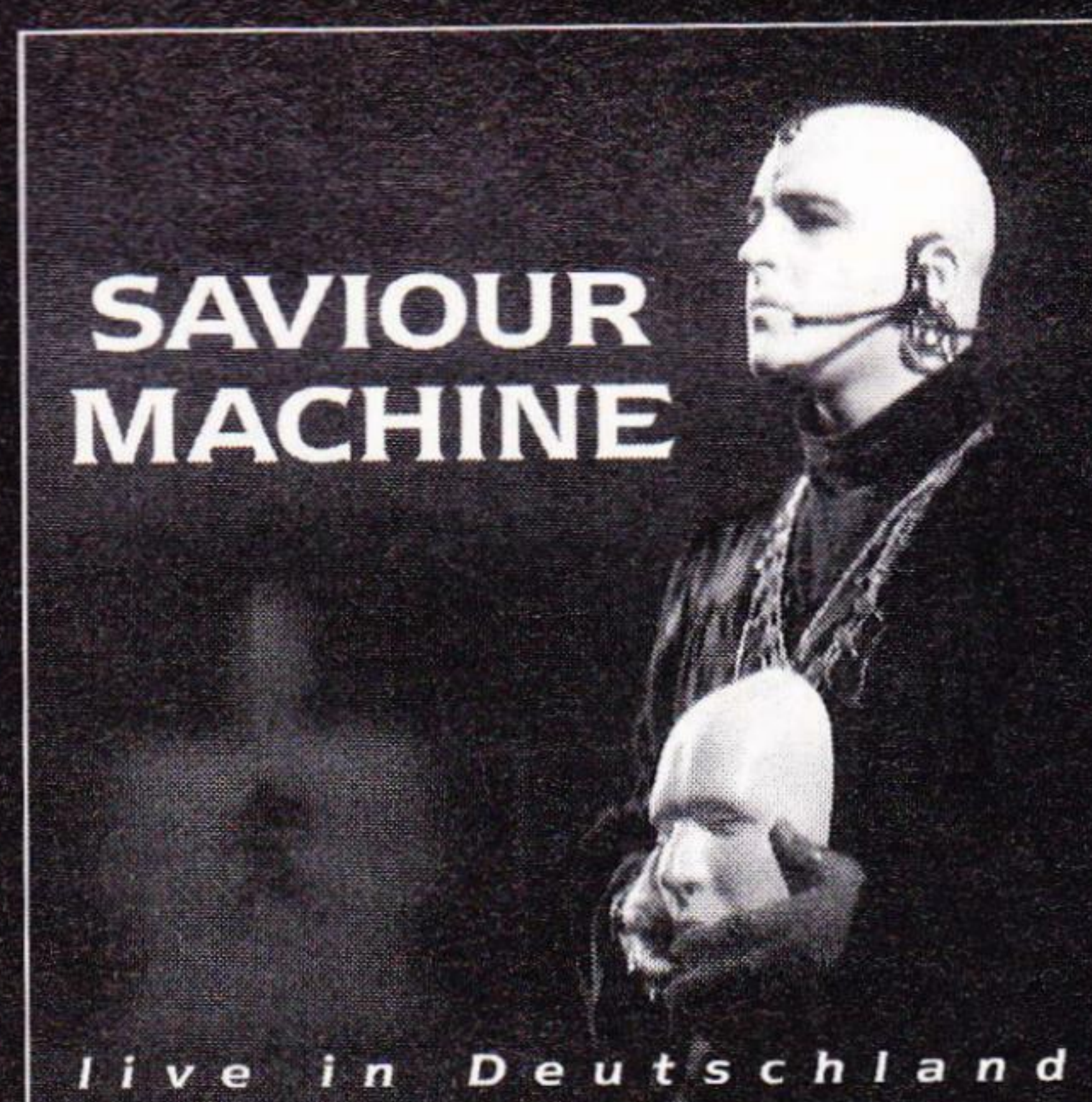
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ALBUM REVIEWS

BRIDE

Drop

Rugged Records

I have waited for this album a long, long time. Usually when I wait so long for something, I tend to build it up in my mind, anticipating it to be something bigger than it could ever possibly be in reality. *Drop* exceeds fantasy. Change is definitely a good thing. The banjo in "Mamma" is surprising, yet delightful, as it blends well with the relaxed biker-music hard rock in that song. I was also surprised to hear mandolins in a few songs, but then I remembered that these guys started out doing southern gospel. I never thought I'd hear congas and African djembe drums on a Bride album. You can thank producer Dino Maddalone for that blessing.

I found a lot of heart-felt emotion on this record (I'd say it was "soulful," but you'd think Motown, and that's not it). The lyrics are some of Bride's most

insightful to date: The tune "It Only Hurts When I Laugh" says, "I've learned to shut the world out and let the Spirit in. It's only when I am honest that miracles begin." Sure to win next year's Dove in the "I'd rather not sing along with the chorus" category is "I'm The Devil," a song in which Dale's voice convinces me he could play an outlaw in a modern western flick. It is sung from the perspective of such a character. It's a good 'n' gritty song you might hear playing on the TV show, "The Renegade." "Personal Savior" is blunt and true: "Everybody needs faith, not a sign. Everybody needs to carry their own cross..." Musically, this is the piece to which you'll say, "That's the Bride I know!" "Life is the Blues" is depressing, telling of a man, filled with regret, who has lived his life never finding true happiness. "He never said I love you, I want you to stay. He'd give his soul to relive that day." The song ends with the stream of light,

"He heard his son singing."

For those scared of change, there's still a pile of jarring, long-haired rock & roll, but now it seems to be done more thoughtfully.

--Brian Vincent McGovern

RESURRECTION BAND

Lament

Grrr

I'm terrified of hype. I don't know if it's because I've been disappointed so many times or not. You know how it is: You hear that "this is the band's best album to date," and you have to wonder if they say that with every album. Now that I've heard the album, I'm glad to report that I'm not disappointed.

This album finds the band returning to its basic roots of gutsy, blues-inspired hard rock coupled with acoustic textures to create swell dynamics. The sound achieved warrants the name change back to Resurrection Band. To address the hype once again, it's a consistently good listen all the way through, and would qualify as the band's collective best, but they haven't topped the greatness of a tune like "Shadows" with any cut here. One of the best tunes here, "Mirror," suffers from a dramatic delivery of "over and over and over and over a cross," where Glenn's strained voice helps conjure the right desperate emotion, but it's just not aesthetically pleasing. The rest of the tune, though, throbs with emotion and power -- thanks in part to the cool lead guitar fills.

The concept of this album is written with an introspective honesty that makes the easy-to-follow plot interesting and deeper than a simple story. "Been sorry for the past/sorry for the war/sorry for the pain/for the day I was born...but in change/could be admission of regret/and I don't know if I'm ready/ready for that yet."

The harmonies in "Surprised" capitalize on Wendi and Glenn's strengths together. This will probably be one of the spots where the influence of producer Ty Tabor is felt. The drum cadence in

the bridge could even be a progressive nod to King's X.

The harmonica and romping rhythm of "On The Move" find the band in boogie mode rather comfortably. The tambourine adds more depth as the song sizzles with a spiciness and subtle energy that would befit a movie soundtrack. The loud and raucous "Summerthrow" launches soon after, finding the band rockin' a la AC-DC.

The overall impact upon the band's fans will be the same as the impact upon skeptics and new listeners -- big smiles and nods of approval. This ain't the best album in the history of rock music, but this Grrr release is dog-gone good!

--Doug Van Pelt

FOCUSED

The Hope That Lies Within

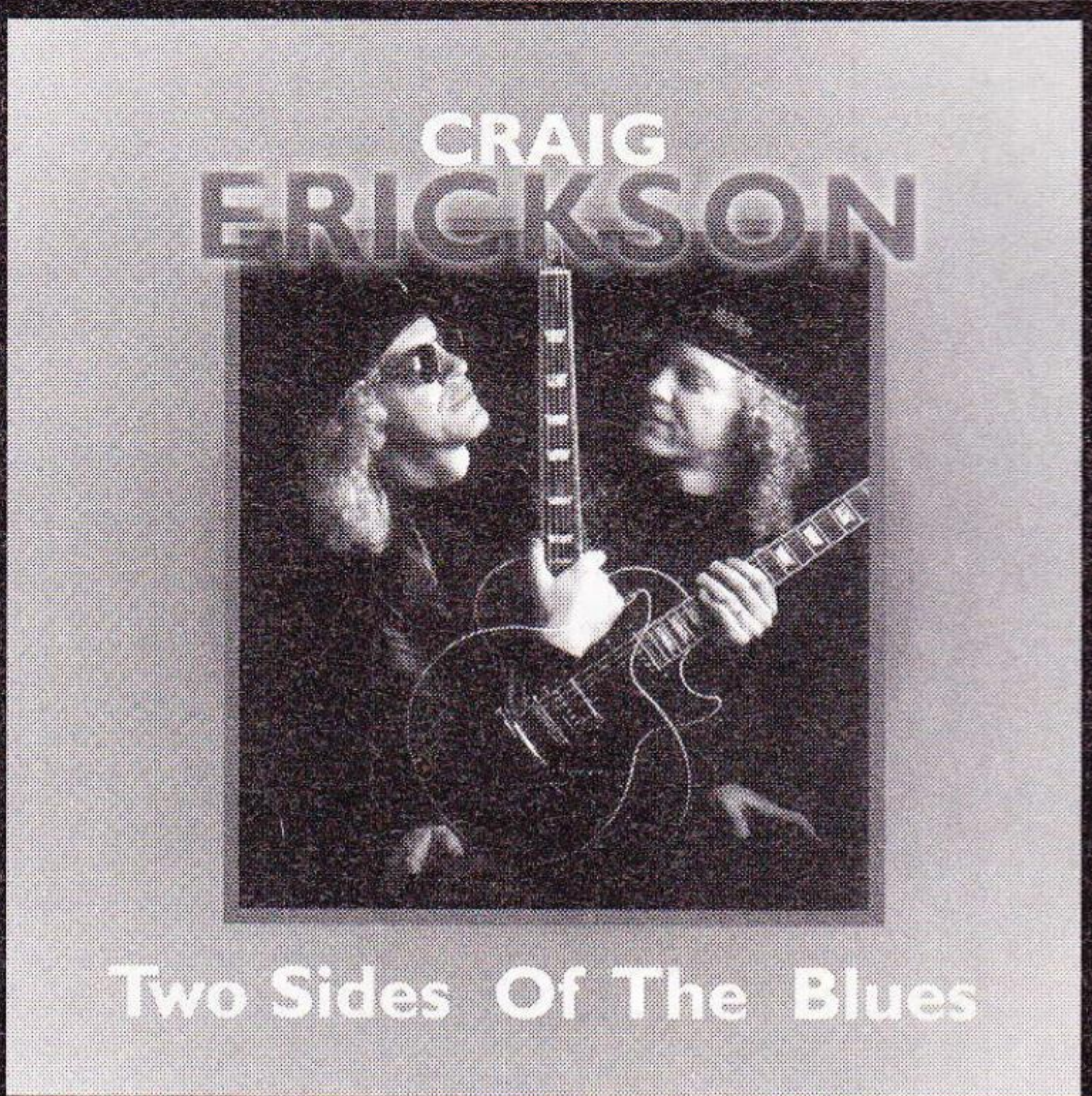
Tooth & Nail

Whenever you wanna just pump your fist in the air or groove to some chunky licks, get focused. The intensity relies totally on attitude and groove here, making for a passionate listen. You can almost picture the moshing, diving and crowd surfing as the band lurches along in evasion. I think it's overall better than *Bow*, due to a little fatter production and more melodic sensible songs. The music seems to wrap around the vocals a little better, too, making for a more pleasurable listen all around.

Lyricaly, you're treated to an honest and urgent dose of evangelism. Shots of "My soul's not empty!" announce that these guys have a fighter's spirit. "Killing Years" is about the brutal violation of incest and rape. "Consumer" is a sermon about our consumer-driven society. "If this is how to be accepted, then I will have no part...kill the image." When the messages are delivered with such passion and fury, it makes one want to listen (or should I say forces one to listen?).

Heavy metal has not died. It just has gotten its head shaved, simplified itself, and has gotten really, really angry. Fans

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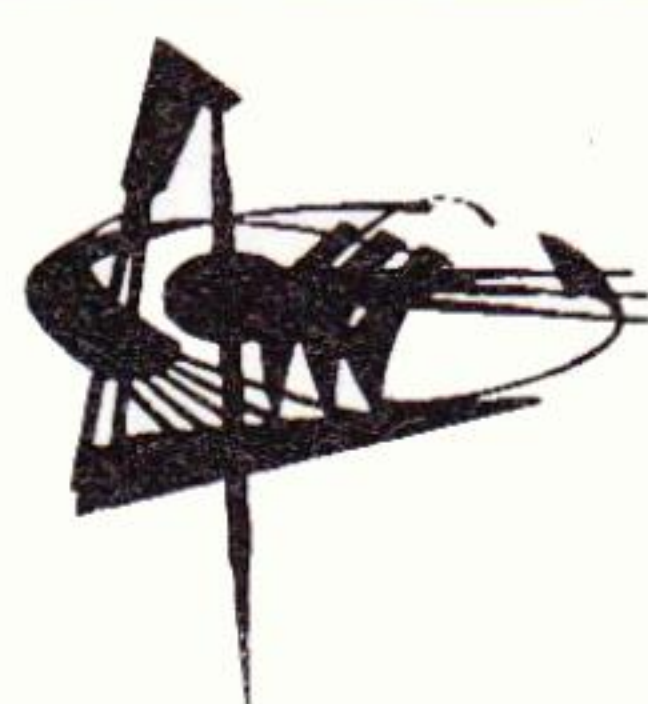
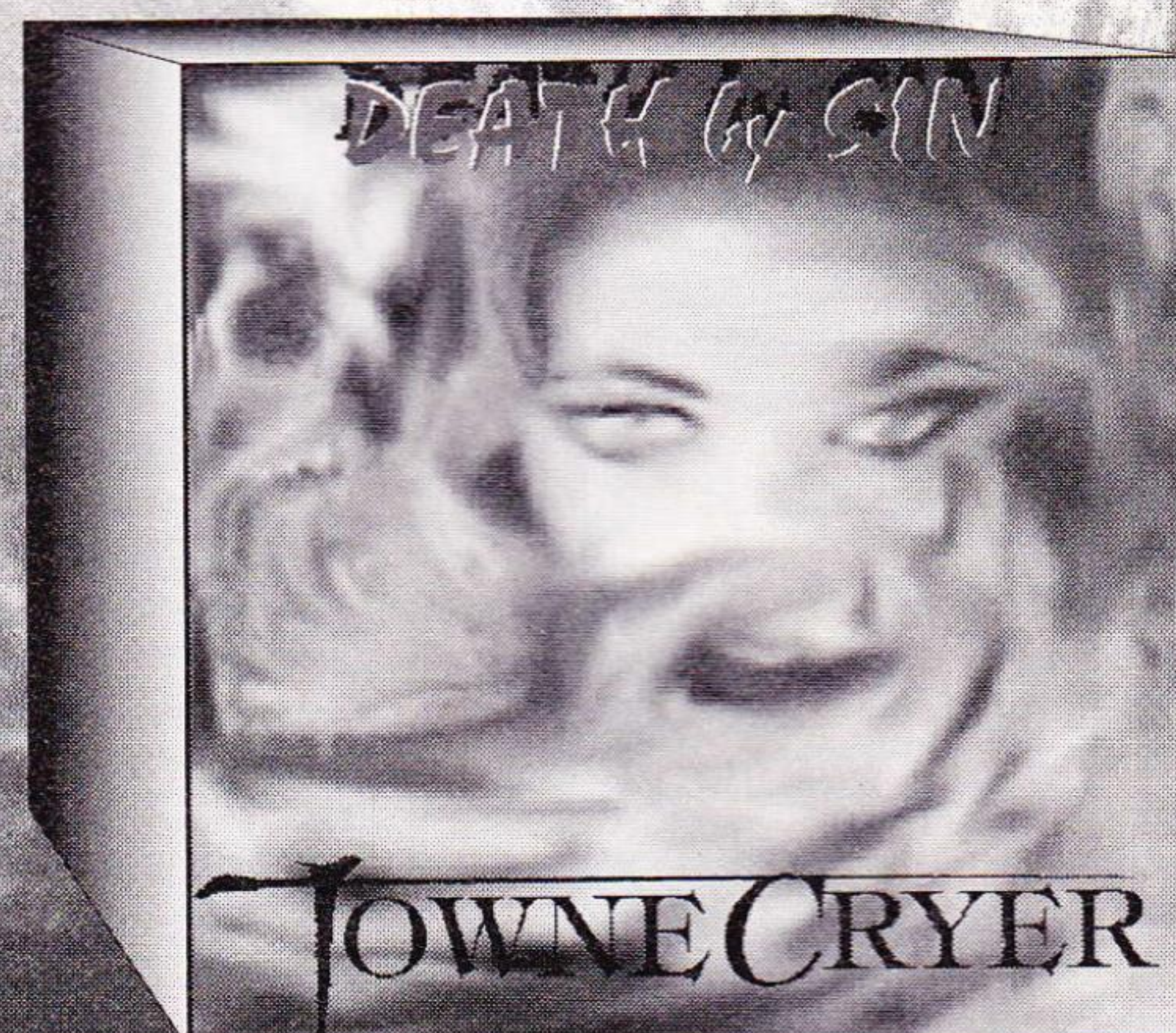
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torman maxt

JUST TALKING ABOUT THE UNIVERSE . . . SO FAR

summer

we live we die
can you show me
the way to your heart
we laugh we cry
can you show me the way
we can start

i have been away
i was looking through
a faded light
now has come the day
i'm longing for you
in my life

oh the day is beside him
oh a gaze of wonder
fills his heart...

rows of trees and
greenest gardens
set the mood for dreaming
window of the soul is open
for a gust of meaning

rivers flow into the sea
full they will not ever be
laboring for things that perish
brings no peace

now the time has come
i make my last appeal
for the truth demands
i tell you how i feel

he's going away
he's going away

oh a heart desires
for the meaning of
a tainted life...

another day of introspective
analyze the feeling
underneath the discontentment
innocence is grieving
the world will still be
turning when you have been
long forgotten
laboring for things that perish
brings no peace

In this song the author is making
a plea to a dying friend. This
person has tried all of the "good"
things that the world has to offer
(money, women, status, etc.) , yet
has not found happiness or
peace...("oh a heart desires for
the meaning of a tainted life").

The author (a Christian) has
known about his friend's lifestyle
for quite a while, yet has not
"gotten around" to sharing how his
relationship with Jesus has
changed his life. But now, upon
learning of his friend's illness, a
sense of urgency overwhelms him
to share his faith...("now the time
has come, i make my last appeal,
for the truth demands i tell you
how i feel"). A valuable lesson
about priorities is learned...

Key Scripture: Matthew 6:19-21
Eccl. 2:10-11
Matthew 16:26



Lyrics taken from Torman Maxt's album:
"Just Talking About the Universe...So Far"
For further lyrical explanations, bookings or
any other information about the band write to:

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Christian Rock: FRIEND OR FOE?



angelo de simone

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Christian Rock: Friend or Foe? deals with a highly sensitive and controversial issue that is currently being disputed within the established Christian church. Some very stern judgments have been passed on Christian rock music and on the people who perform it, but the musicians themselves, who see it as their personal ministry for spreading the Good News, have not yet been given a fair hearing.

Here from a Christian musician's perspective, are thoughtful answers to questions such as these:

- Who created music?
- Where does the Bible stand on music?
- What is the function of music for the Christian church?
- Is music an integral part of a Christian's life?
- Is "Christian Rock" a contradiction in terms?
- Are all the traditional Christian songs truly inspired by God?
- Is there any difference between secular and Christian music?
- Is the message of Christian rock songs a watered-down or shallow Gospel?
- Is Christian rock music too worldly, just another form of entertainment?
- Is Christian rock music a form of addiction or sexual perversion?
- How long has this controversy existed within the established Christian church?

Over fifty reasons provided by Christians to the author for rejecting rock music as an acceptable ministry from God are examined in detail, revealing why there is such resistance to endorsing Christian rock within the established Christian church. Each reason is discussed from a logical, musical, and most important of all, scriptural standpoint. To substantiate the discussion, 275 Scripture references are provided. The reader is challenged to investigate the points raised by these reflections and to reach his or her own conclusion as to their validity.

Is Christian rock the friend of the established Christian church, or its foe? Is it a dangerous obstacle to the growth of the church? Or is it a great tool God has given us to further the coming of His Kingdom?

The stakes have never been higher. Thoughtful Christians cannot afford to reject an authentic ministry provided by God to bring to Himself the people of this increasingly troubled world.

who dig the intensity of Fight and think guitars should always be distorted will get Focused and will stay there.

--DV

SOMETIME SUNDAY

Drain

Tooth & Nail

On occasion, a few simple words can adequately describe something without leaving anything unsaid. Sometime Sunday's latest release is hypnotic. From the (tightly pressed to the speakers) drum and guitar mix at the beginning of "Needle" to the psychedelic slow-down at the end of "Feel," *Drain* pulls you in.

Though not as naked as *Stone*, *Drain*'s scantily draped covering does intrigue. Vocal harmonies laid down by Mikee peek through on "Eye" as well as some crazy chorus/flange effects that drench "Needle" and "Feel." There seems to be no doubling of guitars as was the case on *Stone*, but the overall mix on *Drain* is slightly more processed. But don't fear, with the decision to record analog, *Drain* follows *Stone* as "Raw Album of the Decade." If you listen closely, you can even hear hiss before and after some of the songs.

More hard core, yet more melodic depicts the musical direction of *Drain*. It is similar to *Stone*, but also extremely different. Wah-pedal-wizard Kevin again creates a million emotions with his chuzzy rhythms and spaced out solos. Zip's grunt thumping bass lines play a dominant role throughout each of the twelve mentionable songs in the disc. Jacob's drum playing, as on the demo *Pain* -- which, by the way, needs to be released on CD -- is diverse from song to song without over or under playing. Last but not least, Mikee's passionate vocals shove the lyrics through your eyes.

Drain is not a 'one listen, I get the full picture' type album. Each spin of the disc and zap of the laser reveals a deeper level of musical skill, mystical moments and spiritual enlightenment. Sometime Sunday is like a swaying pocket watch, so be careful.

--Andrew Crump

MXPX

Teenage Politics

Tooth & Nail

I've been jumping up and down frantically for two days now. It's not just because Doug bought me some chocolate covered espresso beans, or because I've had to go to the bathroom. I've had sort of an audio sugar rush. Every song on MxPx's *Teenage Politics* is very fast, very loud, and quite rollicking. The skateboard enthusiast will feel right at home with these sounds. This is no sit-at-home-and-contemplate-life CD. It's more of an I-hate-having-blood-in-my-caffeine-system type thing.

I'd have to say that "Punk Rawk Show," though light-hearted, is the coolest song on the record. "We ain't got no place to go, so let's go to the punk rock show. Darlin' take me by the hand, we're gonna see a punk rock band." This song is also the first track on a new four song seven inch vinyl. "Sugarcoated Poisonapple" discusses sin and how it tastes good but it lies and leads to death. The title track talks about the troubles in the life of a teenager and because of this, it sounds like something you'd expect to hear on the TV show "My So-called Life."

The vocals are very tastefully done, sounding as if Mike, the vocalist/bassist, needs no help exerting himself to get the message across. The BGV's are also well done and are placed wisely. *Teenage Politics* is full of fun. It's refreshing to review an album in which the artist is very serious about the music, but not too serious to have a good time playing it.

--BVM

KEN TAMPLIN

In the Witness Box

Benson

Ken Tamplin has a very distinctive pair of vocal cords. If you've heard either of the old Shout projects, or any other album on which he has sung, you'll instantly recognize his trademark multi-octave wail amid the ever present vocal layers in this album as well. Here, Tamplin offers traditional hard rock -- not much different in style than his seven or so other

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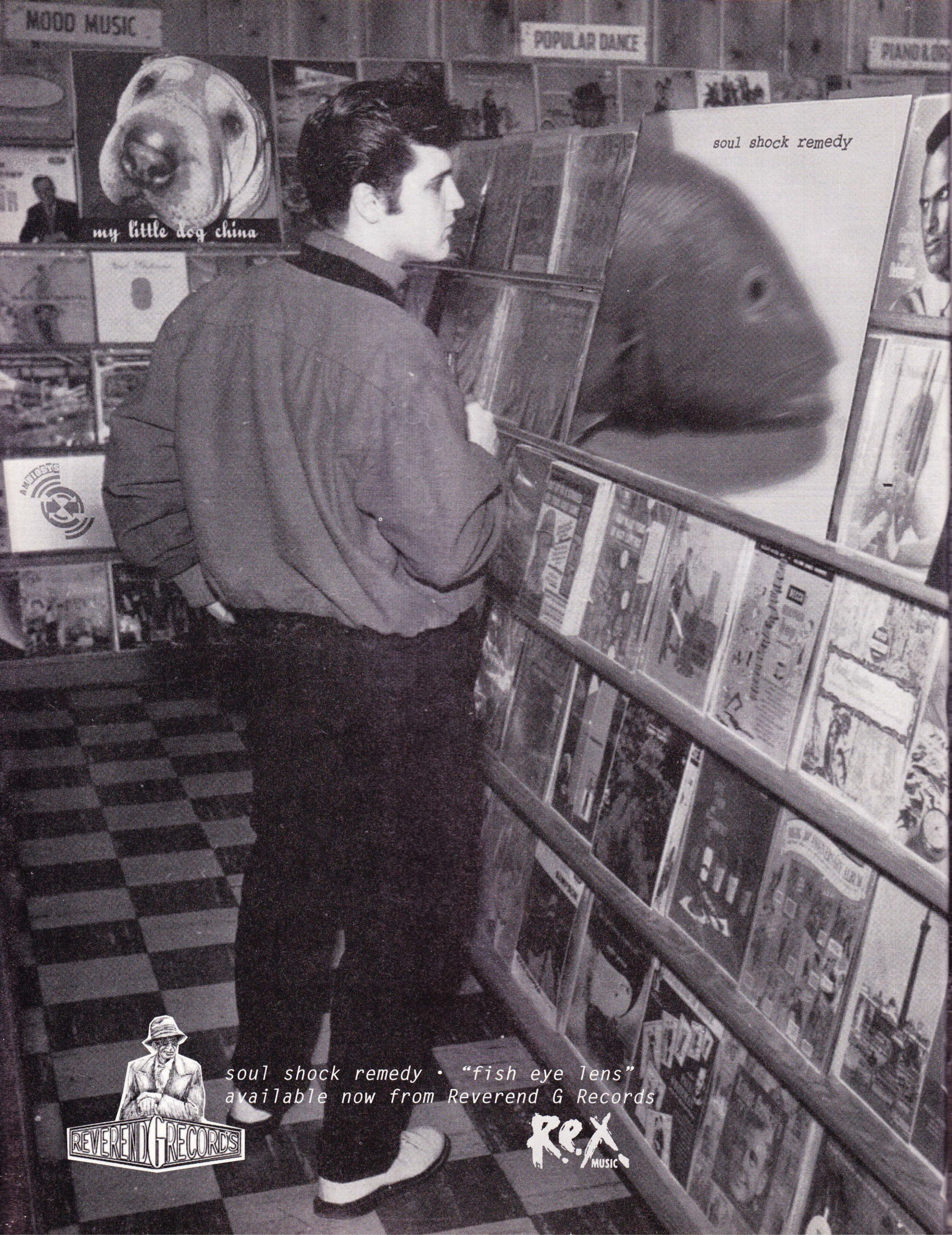
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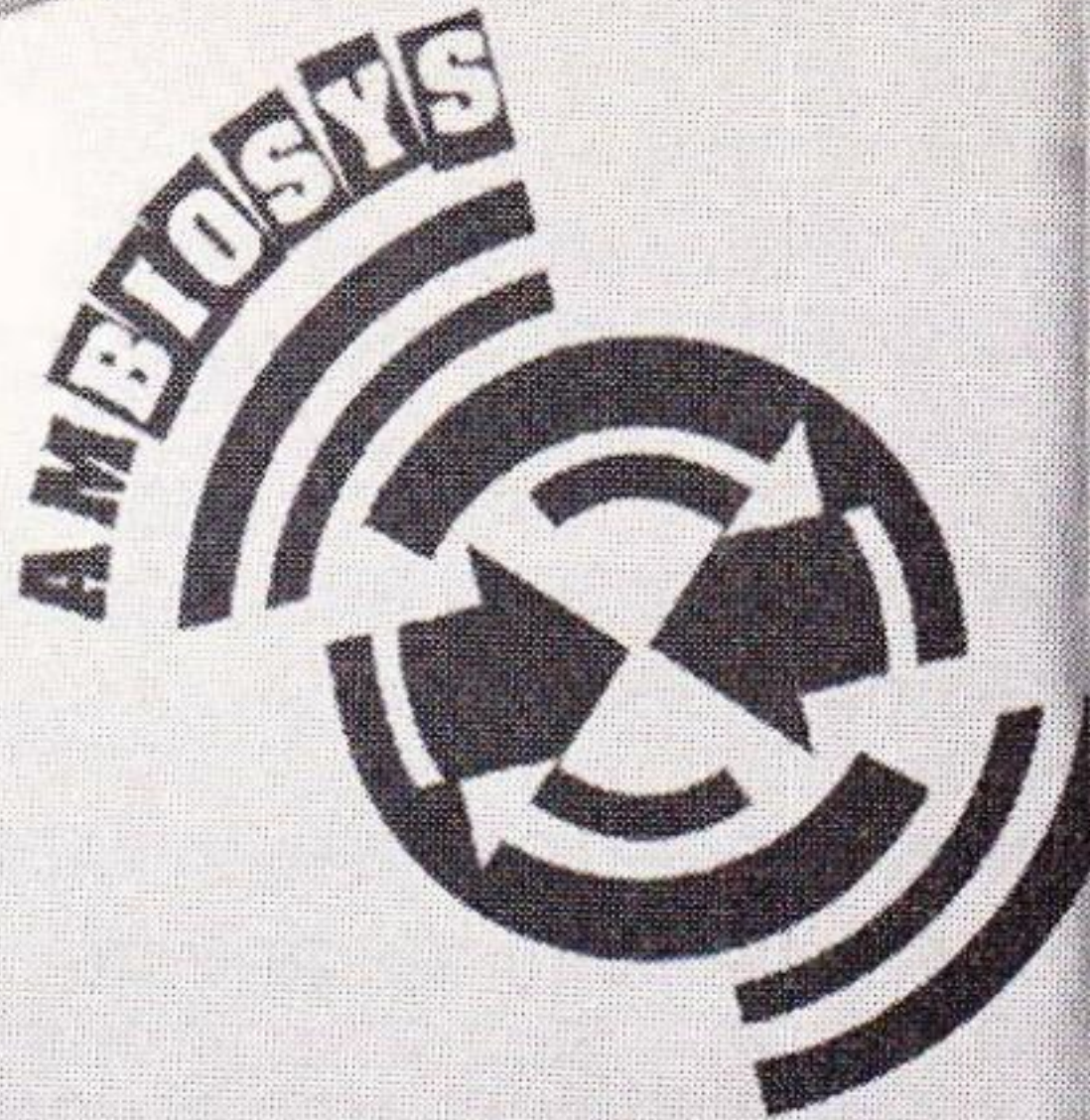
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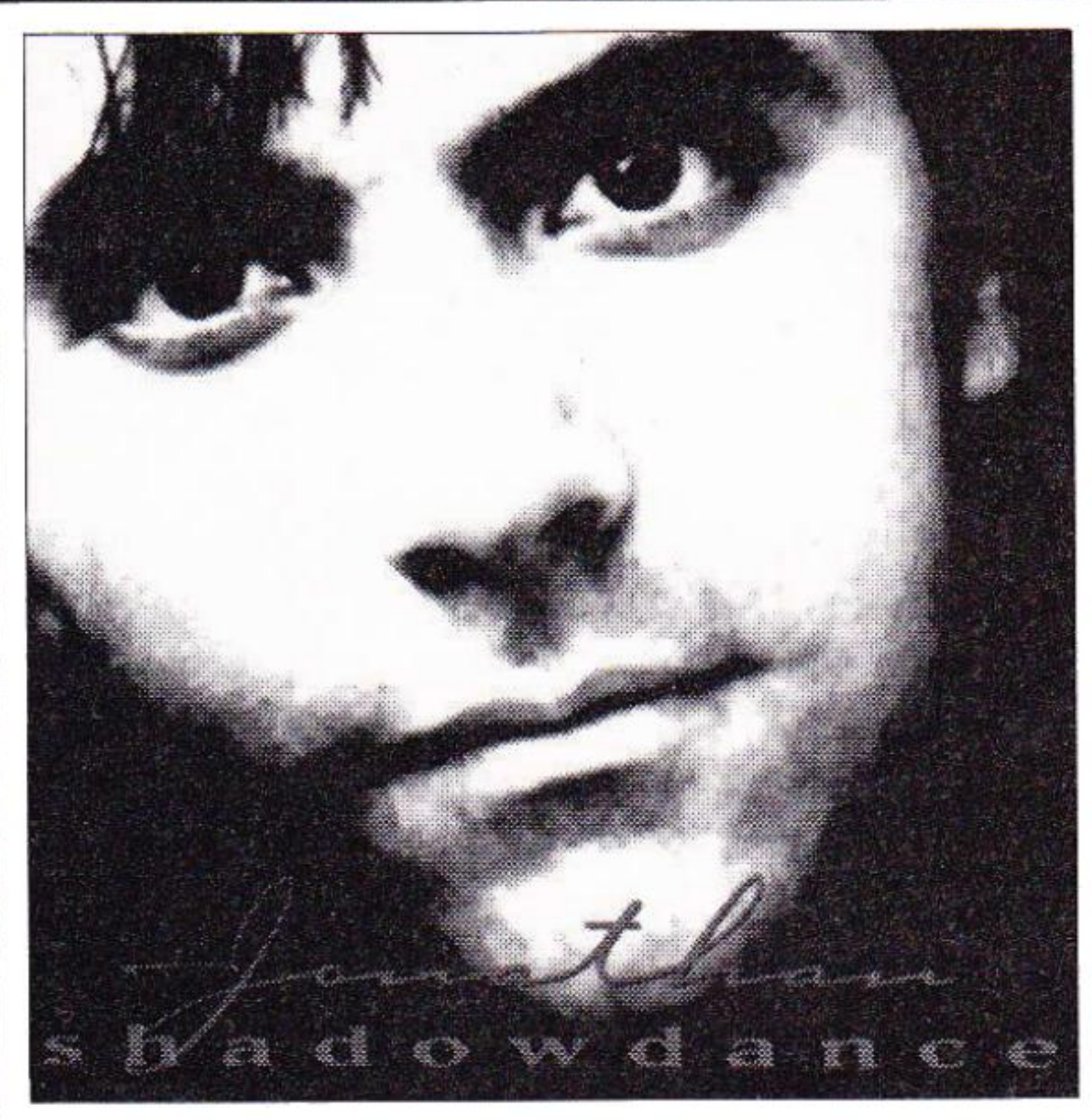
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so successfully" CCM's Bruce Brown



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projects.

This record contains two covers: "Sing Hallelujah," a classic praise and worship tune, and the somewhat disappointing "Signed, Sealed, Delivered." Putting Christian words into secular songs shows lack of creativity. I know you're creative, Ken. Should've gone with a different song for that track. Don't worry, the rest of the CD more than makes up for any disappointment one may have. "Alma Rose" is a nice tribute to a certain Jewish violinist who was forced by the Nazis to play to soothe her own people prior to their execution. It's a well written, well performed song. The only problem here is that, upon hearing the chorus, I expect to see the opening credits of a sitcom. Musically, it doesn't give me mental images of Anne Frank. "Feed Me" and "Strange Fascination" explore sensationalism in the media, and both rock hard.

In the Witness Box shows that Ken Tamplin is not afraid to put out traditional hard rock in an age when so many are jumping on the alternative bandwagon.

--BVM

STRONGARM

Atonement

Tooth and Nail

From start to finish there is only one term to describe *Atonement*, Strongarm's debut LP . . . UNBELIEVABLE!!! From the cover art to the final track, *Atonement* is an intense journey into hardcore punk at its finest. Strongarm,

Florida's premier Christian hardcore band, shines on all fronts.

The album kicks off with a tune called "Division," chronicling the persecution and condemnation facing Christians today. From the intro on, the listener is bombarded with the heaviest rhythm guitars this side of Megadeth. The guitarist rips out riff after riff, from slow and chunky to all out speed metal. The vocals, handled by Jason Berggren, come off as raw and sincere. With an obvious likeness to the vocal styles of bands such as Pantera and Suicidal Tendencies, Berggren maintains the same ferocious enthusiasm from start to finish. With the incorporation of everything from deafening growls to spooky talk-overs, the songs are individually distinct and captivating. Instead of fading into the background, as in many thrash outfits, the drummer and bassist contribute as much as their bandmates to the distinct style and the lofty caliber of music that is synonymous with Strongarm.

As equally striking as the music itself is the artwork that blankets the album cover. The thought-provoking imagery parallels the lyrics. Songs such as "Count the Cost" and "Gates of Atonement" reveal the misery and destruction associated with pre-marital sex and abortion, respectively. Despite the profound content, the messages are delivered with aggression and energy worthy of the most meticulous hardcore punk fans. If you're into extremely heavy music delivered with 110% energy and heart-pounding

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Your Head still hurts i need a volunteer thank you good nig bring it down now I've got this

intensity, *Atonement* is a must. To say that I was impressed is a gross understatement.

--David DeStefano

CRASHDOG

Cashists, Fascists, and Other Fungus
Grrr

Over the past six years of their existence Crashdog has carved out a unique niche in their genre of music. Crashdog is not your typical Christian punk band, and *Cashists, Fascists, and Other Fungus* is far from your typical Christian punk album. Fueled by anger and resentment towards societal ills, Crashdog mounts a full frontal assault, both musically and lyrically. With previous guitarist Andrew Mandell taking over the vocal work, and a new member playing guitar, this album is heavier and a bit dirtier than previous projects. While Crashdog employs straight ahead power in their music, they take an unusual and rare approach to their message.

Crashdog's views and ideas are controversial, to say the least. The song "G.O.P. (God's Own Party)" attacks conservative Christian Republicans, labeling them as hypocrites and anti-Jesus. "We're pro-life and squeaky clean/ just don't look beneath our skin./ VOTE, VOTE, VOTE, the underclass/ kindly, gently, down the drain./ Christians and republicans/aren't they the same?". "My God" criticizes the stereotypical church reaction to AIDS, Women, and abortionists. The song "School?" implicates some who preach freedom and acceptance of having a "hidden agenda" of division and alienation.

Apart from the surprising lyrics, the music is anything but controversial. The fast and furious vocals coupled with heavy, yet melodic rhythm guitars make for a lethal combination. One song even has a Celtic bagpipe section that is really cool. While the bass guitar is relatively non-existent, the guitar and drums are really tight, and the production is top-notch. Regardless of your political convictions, one thing that can be agreed upon - this is a quality album, surpassing the standard set by earlier Crashdog releases.

--DD

JOHN ELEFANTE

Windows of Heaven

Word

The number of Christian pop albums I've actually enjoyed are few in number. However, *Windows of Heaven* is one of those few. With *Windows of Heaven*, John Elefante has moved a step back from Mastedon to a lighter, more popular musical style without taking a single step back in the quality of his first solo offering.

The album opens with the "Hello, My Good Friend" representing a tasteful, tamer version of Mastedon. "Window Of Heaven" follows in the same vein as does "What If Our World" and "Take Me To The River." "This Is What Love Is" is one of the most moving, balladic songs I've heard this year. And "Hold Me In Your Arms," a song about the prodigal son, is a truly catchy upbeat Michael Bolton type song that is worth listening to over and over. The album's other ballad, "That's Why God Made the Moon," is a rather nice romantic affair.

All in all, *Windows of Heaven* is representative of the quality we have come to expect from the Elefantes. A very tasty, but tamer version of Mastedon, this is one I highly recommend.

--David Muttillio

WATER STAIN

Broken Mind

Quirk

I've ben waiting a long time for this band to crank out some good tunes. It seems the wait is over, as Water Stain wears heart on sleeve and dirties it's guitars in the crunch cycle. Vocally, I am reminded of David R. Reeves (Neon Cross). The band takes on several identities, from the progressive bass playing one might hear from Rush or Primus; to the low-end crunch of Alice In Chains.

The title track, in fact, has a riff so heavy that it's possible these guys purchased the last Metallica record. The last four tracks (or all of side two) takes a decided turn to the heavier side. This effort should afford the band a sizable following in both the alternative and metal crowds. I'm impressed.

--DV

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BLACK EYED SCEVA

Way Before the Flood

Five Minute Walk

This popular West Coast band delivers some high quality tunes that would best be classified as melodic with an acoustic 'n' jangly guitar twist. I hear Rick Elias and John Thompson (Wayside) in the vocals of Jeremy Post. The songs are the strong point here, as the hooks strike quickly and leave you wanting more. Former Toad The Wet Sprocket bassist produced the album very well (ribbit!).

The band never moves too far past bridled passion (i.e.: they don't rock out), opting instead for the laid back pop sound of a Blind Melon single. This controlled energy also works in the band's favor, as they focus on being tight, and Post achieves the right vocal inflection at just the right times. This further helps the band underline specific points, as they lyrically tackle abstinence, reaching out to AIDS victims, finding those close to you don't believe, and a father leaving a family. Sometimes those messages and themes are as

gripping mentally as the heaviest riff is musically.

It's hard to classify Black Eyed Sceva as hard music, but it's real easy to classify their music as great.

--DV

HORDE

Hellig Usvart

Nuclear Blast

Here is an interesting project. I still remember the first time I listened to it -- in the back seat of a car parked at the Black Stump Festival in Australia. Anonymous, the vocalist and instigator of the entire project, explained to me the musical nuances and lyrical insights as curious people walked by the car wondering what this extreme noise was. As extreme metal goes, it will now have to look back at this album as new benchmark in extremeness. Anonymous pushed the envelope.

This album was almost not released. The Nuclear Blast label have received death threats by people into the Norwegian black metal scene for even considering

releasing this. The Rowe Productions company has also seriously considered not making it available in the Christian market, but for another reason. This album acts as a sort of introduction into a fairly new genre of music that's very dark. The project was undertaken as a direct response to the burgeoning black metal bands in Norway, a few of which helped vandalize and burn down churches.

This movement has turned deadly, as one of the leaders, Euronymous, was found dead by multiple stab wounds. Black metalist, Count Grishnacht, is accused of his murder, as well as three counts of arson.

The mastermind behind this project (no, it's not Steve Rowe) has titled the album in Norwegian and has taken the name Anonymous as his own verbal stab at Euronymous. The entire album is a frontal assault on the Norwegian black metal movement. With titles like "Invert the Inverted Cross," "Crush the Bloodied Horns of the Goat," and "Release and Clothe the Virgin Sacrifice," you can see that Anonymous doesn't mince words.

In "Behold, The Rising

of the Scarlet Moon," he touches on judgement: "Generations await the sentence for passing through life of do what thou wilt!" It shows not only a deep understanding of God's provision, but also a knowledge of the satanic belief system.

Musically, it's a lightning fast delivery of the fastest blast beats known to man. The vocals take the approach of grind core, but instead of growling, it's hissing. No one not into at least death metal will understand this, much less hear the lyrics (which are printed). Some of the tunes, like "Release and Clothe..." have some cool groove, as well as some gothic keys a la Saviour Machine.

I love this album for its astonishing boldness and willingness to confront. Be forewarned, though, with the admonition of Romans 16:19: "I want you to be wise about what is good, and innocent about what is evil."

To order, send \$18US (CD only) to: Rowe Productions, P.O. Box 339, Mentone, Vic. 3194, Australia. (Make checks payable to Rowe Productions.)

--DV

DECISION D

The Last Prostitute

Bark Horse Records

Abandoning their speed and death metal roots on their third project, *The Last Prostitute*, Decision D has ventured into the world of slower more melodic music. After releasing two lackluster albums, this Dutch quintet has switched gears and run face-first into excellence. The first glaring difference is Edwin Ogenio's singing, which is a great deal more intelligible and more appealing as well. While the vocals are still a bit irritating in a few instances, for the most part they fit in well with the over-all musical atmosphere.

The bass and percussion work of Gerard Vanderree and Peter Zaal, respectively, play a much bigger part of the Decision D sound this go-around. During a really cool song called "Smoke," that is devoted completely to bass and drums, the listener is introduced to this talented rhythm section. The percussion on "Smoke" has an obvious Latin/tribal feel that is evident not only in the drum-tracks but also the guitar riffs throughout the album.

The rhythm guitars on *The Last Prostitute* are groovier and generally slower than in previous efforts, however guitarists Stijn Bollinger and Daniel Bootsma still experiment with the occasional reckless super-sonic speed riff. The solos add a touch of class and intricacy that, combined with the other qualities of this album, make *The Last Prostitute* worthy of progressive metal fans.

--DD

QUIET CITY

Quiet City

Salt Music

Don't be fooled by the mellow-looking packaging and the dreamy, relaxing first track, "Killing Fields." I almost assumed that Quiet City was indeed quiet. Not so. The rest of the CD is rather eclectic, moving smoothly from the dreamy alternative to the hard rock. As varietous as this is, I noticed one thing present throughout the album. That is a deep, passionate vocal performance. The emotion does not sound planned or contrived, but broken directly from Michael Reiser's heart. The only problem I saw with the project was

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an over-use of keyboards. Domination by keys is okay for the first few tracks, but on every song? Quiet City is a band to keep an eye on in the future. (BVM)

AETURNUS

From Blackest Darkness

Cranial Captivity

Are you ready for a very hard, very fast hardcore experience reminiscent of Mortification, Believer, and Living Sacrifice? Yeah? Then hear this. The vocals attack the listener with a relentless amalgamation of frenzied articulation. Imagine what violence and death sound like. Now scream at them in anger because they're trying to use power over you that they just don't have.

The intro track, "Death March," is a minute long, almost swingy-sounding tune, which made me feel like skipping merrily through a cemetery. The only thing I didn't like was that which I didn't fully understand: The lyrics to "Carnage" proclaim, "I kill to live, I live to kill." What's that all about? For more info, write: Aeturnus,

2105 Owings St., Oak Grove, MO 64075.

--BVM

STARFLYER 59

Le Vainqueur

Tooth & Nail

This four song CD finds Andrew Larson and Jason Martin still in the alternative mode. It's very nice, very dreamy, and very relaxing. The song "Le Vainqueur" is full of the bottom-heavy, distortion-rich sound, as well as the emotive, soft, whispery vocals you've come to expect from Starflyer. Both a radio edit and a full length version are included on this disc, as well as the two other tracks, "When No One Calls (It Will Be Alright)" and "The Starflyer 2000 Reprise."

Look for a review of a full length project from Starflyer 59 soon in HM.

--BVM

Various Artists

Fettered In The Mind's Eye

Here's a chance for some underground/independent

bands to be heard by someone other than whomever stops by the garage. Some of these bands sound somewhat trite, but a few are worth hearing. The Aeturnus tune, "From Blackest Darkness," is very tight, fast, and deathly. *Stop The Bleeding* comes to mind. "Onion Ring" by The Pain is what happens when you put a blues/alternative-hybrid vocal through distortion and give it some healthy metal backing. When I hit track seven, I thought I had a Big Tent Revival CD in by mistake -- but then the dripping distortion rang in. Alas, it was the Seattle-esque sound (only cleaner) of Quality Scrub with a quality tune called "Help You Down." POD kicks out their brand of metal/rap, sounding a little like the Beastie Boys, except that the vocals are more creative. "Psychomantum (Cast You Out Overdub)" is a goose bump inducing instrumental by Aeturnus, filled with pieces from Bob Larson's radio show, *Talk Back*. These samples include a demon being cast out of a girl over the phone, etc. Wow, don't try that at home!

In all, this compilation is loud, fast, and altogether heavy -- a worthy cross-section of Cranial Captivity fruit.

--BVM

BRENDA CHRISTINE

Breathe That Life is a rather mellow nine-song pop CD from California artist Brenda Christine. The packaging, vocals, and musicianship on this recording are all rather professional.

By and large, the music is a rather mellow ccm variety, with the exception of the heavier, more upbeat "Respond To Me" and "More Than a Miracle." As I said, all very professionally done.

The problems here are twofold. Brenda has a tendency to use the same type of vocal inflections from song to song throughout the record. This tends to make the entire project sound all too much the same. Improved vocal variety is a must.

Problem number two is that none of the songs are memorable. The ballads are unmoving, while the more upbeat

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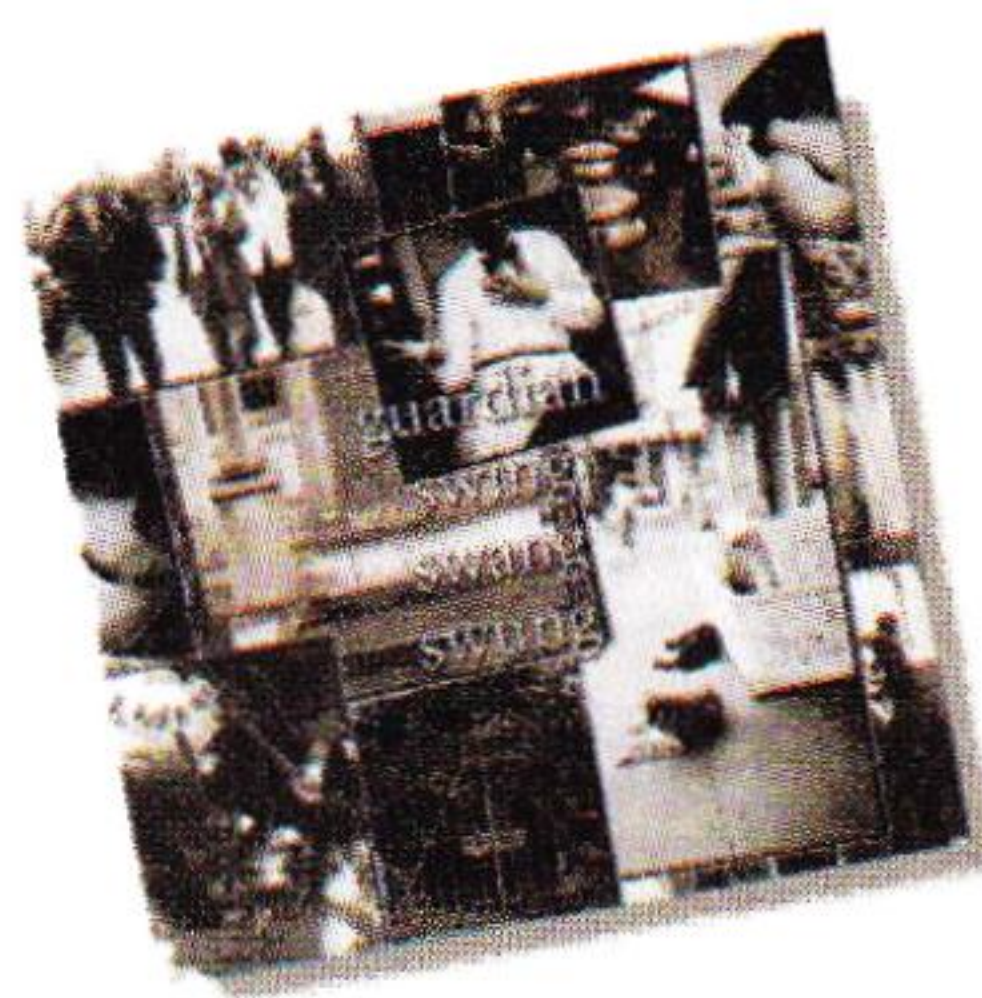
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offerings fail to leave me humming a chorus. All in all, I'm left totally non-plussed. The professionalism is there, now the need is for some variety and songwriting development to accompany it.

--DM

JONATHAN

The voice and songs behind Novella is back with a decidedly less rocking album. This singer's undeniable talent is evident here, evoking the images and emotions of his poetry better than most vocalists.

The title track, *Shadowdance*, is an invitation for Jesus to come shadowdance with the singer. Gone are some of the clouded references to Christ of past Novella releases (which were brilliant and beautiful), and present are simple and no less passionate overt references to Jesus Christ. "The name of Jesus was just a name to me/I spoke it only when I was angry/I said, 'it's not for me'/but the hardest heart/can melt like heated ice." ("Never Walk That Way Again")

A brief description of this high quality album for those who heard the two Novella albums: Take the rockin' numbers from Novella and you have the beautiful ballad-esque tunes of Jonathan Pagano.

--DV

SEVENFOLD

The Power is a five song demo from a New York duo comprised of Robert Carlton on guitar and Sheryl Ellenburger on keyboards and vocals. The recording and playing are professional quality, with most of the music being basically acoustic ballads, "The Only One" being the real exception. The title track suffers from amateurish songwriting, while "Salvation" suffers from trite lyrical construction. The thoughts are good. Presentation needs improvement. The other ballads are good, but unmoving. The best song, "The Only One," is also the heaviest, but there is nothing truly exciting about it. Sevenfold are professional musicians in regard to their skills, but need to make some big steps in developing their songwriting abilities to move to the next level. For

ordering info, write: Sevenfold, P.O. Box 681, Mt. Sinai, NY 11766-0681.

--DM

DFL

Ever hear a speed/death metal version of the hymn "Nothing But the Blood?" Here ya go! DFL (Death For Life) is a solo project by Brian Ristola. It's very fast and very "deathy." Much of the vocal work sounds inhuman -- sort of a deep, guttural belch from the very back of the throat. For those of you who are into that sort of thing, go for it! Ristola's drummer is a very talented collection of micro-chips, which sounds natural until it gets up to so many beats per minute that even Ted Kirkpatrick would get cramped up and fall off the throne if he were playing the part. In all, this is an extremely good effort for a one guy working part time while going to school full time. Lyrically, the project is totally straight forwardly Christian, unlike other music of the same genre where you have to read and reread the lyric sheet for even a veiled reference to a higher being. For example, "Christ brings direct way to God. Interceding, He was God in a body...Seek the promises God has for you." For ordering info, write: Brian Ristola, N949 East Side Rd., Birchwood, WI 54817.

--BVM

IVORY CASTLE

This is what I like to see (and hear)! Ivory Castle is an indie band from the state of Washington who can be classified as thrash, or even death metal, but many times those words tend to downplay the talent and seriousness of the artist. I am reminded of early Tourniquet in the fact that I can tell what most of the lyrics are despite the obvious deathiness. Everything is very tight. The production is superb and the packaging is as cool as can be. Each lyric corresponds with scripture, as far as I can tell. For ordering info, write: Ivory Castle, 2048 Loomis Trail Rd., Custer, WA 98240.

--BVM

ETERNAL DESTINY

When I saw the picture of the band stuffed triumphantly into a toilet stall on the J-card, I knew I wanted to review this band.

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I also liked the quality of the packaging -- down to the creative use of crayons. You may be asking, "Can we the Christian hard music fans take Eternal Destiny seriously?" Well, let's see. Vocalist Dave Moen could fill in for Michael Sweet or Robin Kyle. The rest of the guys are rather skilled as well. The whole album was recorded live in the studio and holds itself together very well. If you like solid early 90's metal without even a hint of cheese, check this one out. Topics include abstinence, watching your tongue, our need for Christ, and boldness in a corrupt culture. Also included is a cool, rockin' version of the timeless hymn, "'Tis So Sweet." For ordering info, write Eternal Destiny, 594 Marcellus Rd., Williston Park, NY 11596.

--BVM

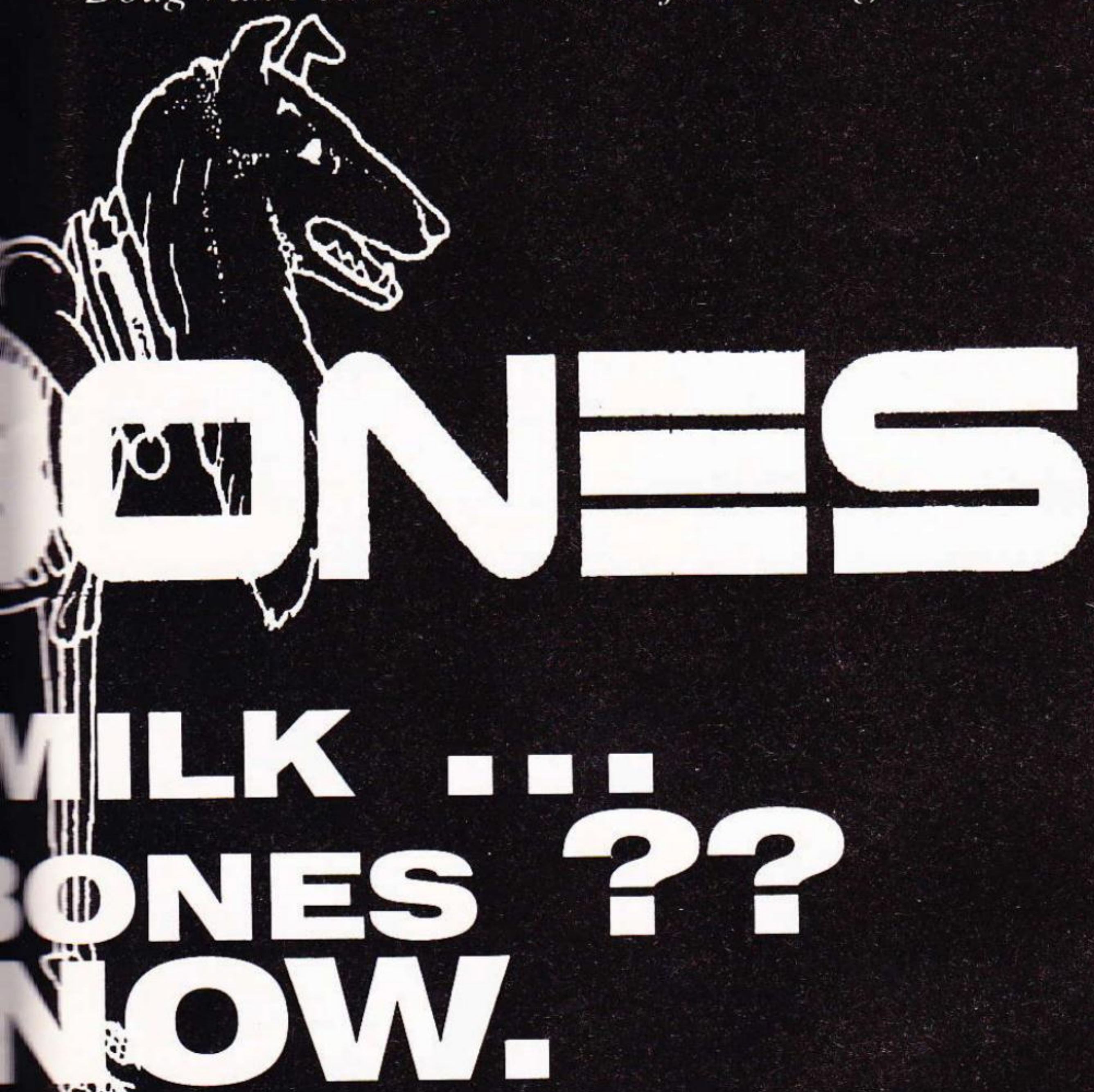
THE TERMINAL GENERATION

The name, the title, and the cover photo of a guy with a TV set for a head all lead me to believe that this tape must be some sort of

slam against the media addiction which currently possesses much of our culture. With song titles like "Origin of Feces" (Yuck!), "She is the Devil," "Suck You Down," and "Me and My Demons," you know instantly that you need to read the lyrics. The Terminal Generation is industrial mosh music at its best and sounds like a Jerome and Jyro experiment gone awry. This is the stuff the boys back home will want to bring along on a snowboarding trip. And lyrics? Well, this tape is as lyrically harsh as the sound itself. I wish I had the space to type out all the lyrics for "She is the Devil," but here's a sample: "Feminist monster, your deceit perverts moral order...She blames me for her misery. Maybe she wants to be a man like me." It gets even better, but you'll have to get the tape to hear it all. "The Origin of Feces" deals with the load of dung called evolution we have been fed by society since Darwin's book, "The Origin of Species" was published. It refers to the theory as "fabricated fairy tales" and states

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Doug Van Pelt / Editor in Chief, HM Magazine



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that "ignorant men just say that it happened," and that they "can't prove how, why, or when." For ordering info, write: The Terminal Generation, P.O. Box 1906, Monrovia, CA 91017.

--BVM

FAIR WARNING

First off, the guitar work on this CD kicks butt! There are plenty of juicy licks in this album, but two instrumentals? Pinch me. Fair Warning is full of energy and emotion, but these are not shown by the lead vocal. It sounds as if they should have gone with the third take instead of the thirty-third. Yet, Brian Bauman's voice has a pile of potential. The next album will definitely be killer.

Most of the songs, like "Are You Ready" and "Armor of God," are straight ahead rock & roll, but there are those, such as "Do You Know Jesus," an upbeat, acoustically driven tune that may remind you of sitting around the bonfire at summer camp.

The drums seemed to have the same sound throughout the record, sticking to the classic high school pep band fills on each

song. However unimaginative, the rhythm section holds the vibe and does the job.

--BVM

MIGHTIER THAN THUNDER

Temptation is the title to this 14 song demo album. This trio from Virginia has created a rather dark and raw tape. And I do mean raw.

The guitar tone reminds me of a buzz saw I once owned. The rest of the instrumentation and vocal work is clear and understandable.

If I had to label their style, I would be hard-pressed to find a comparison. At times, I hear shades of Michael Sweet and Axl Rose in the vocals. The lyrics are somewhat interesting and theme oriented, yet they tend to out pace the music. Production is passable, although they might have achieved a better product had they focused more on song quality rather than quantity. To order, write to: Mightier Than Thunder, 7 Anne Dr., Newport News, VA 23601.

--Mitch Roberts

THREE THIRTEEN

Man, this band is so scorching hot, their tape literally melted in my car. Actually, it was the sun. Fortunately, they were kind enough to send me another copy.

This really is heavy duty music though. Very rhythmic, with the guitars being the main driving force behind the music. Vocals are legible and angry.

The song "Breaking Point" is somewhat self explanatory, dealing with reaching your wit's end. "Revolution" starts off with silly sounding Indian chants and ends with authentic rain dance sounds. What are they talking about? Who knows? -- but it was well done.

Unfortunately, my copy of this demo only had two songs on it. It left me curious for more. Hopefully, there will be in the future. For ordering info, write: John Helmig, 8 Twin Brook Ln., Bedford, NH 03110. (MR)

ERIC PETERSON

Jimmy Brown of Deliverance added his vocal talent on two songs here, enhancing an already smokin' performance by Eric.

"Absence of Reality" could easily have been on a Deliverance album. Eric's got the Brown sound down. *Wishbone* is a very eclectic instrumental. My favorite is "Sacred." With Jimmy's haunting vocals and Eric's dark guitar sound, the song asks, "What do we hold sacred?" "Cry" is an acoustic praise number.

While I have heard better projects, Eric's *Wishbone* is nothing to turn away from. It shows tons of potential. To order, write: 203 Herworth Dr., Chesterfield, MO 63005.

--Jeff Lott

SACRED REIGN

The first thing that comes to mind upon hearing this six song tape is another "Sacred" band -- Warrior, that is.

"Trials By Fire" gets things rolling with a strong groove that only lets up when the guitar kicks in, and then it speeds up. Vocalist Geoff Sheeler has Rey Parra written all over him. Not a bad influence I'd say. The rest of the

band sound like seasoned musicians who've played together for years. They are really tight. The lead in "Judgement Day" is awesome, topped off with a killer double bass roll.

Those who love late 80's metal should devour this. I've enjoyed my helping. To order, send \$6 to: Geoff Sheeler, 1828 Marigold Ave., Akron, OH 44301.

--JL

ATHAN ASIA

Any four guys can get together and call themselves a band, but it takes a group of talented musicians to impact the listener in significant ways. Athan Asia does just that. Honestly, this is one of the best Christian rock albums I've heard in a long, long time. The band is so blatantly unique, that it is impossible to connect them with any one band, but influences include Faith No More, Dream Theater, and King's X. The songs on *Through a Glass Darkly* are, for lack of a better word, catchy. After just about two spins of this CD I found myself singing along. The group combines heavy rock guitar, emotional and dynamic keyboards, groovy funk bass, thundering drums, and smooth melodic vocals. The high points of this album are "Spice," a folk/rock ballad that really captures the soul, and "Funk Lein," a groovy funk tune that begs you to sing along. This album is well worth the effort and any costs necessary to obtain a copy. For ordering info, write: Mike or Glenn at 9302-168 St., Edmonton, AB, Canada T5R 2W2.

--DD

ULTIMATUM

The 5 song pre-release demo entitled *Symphonic Externalities* is a tight album. The music balances heavy, distorted rhythms, blazing leads, and pleasant melodies. An appreciation of the vocals, however, must be acquired. Vocalist Scott Waters, an almost perfect clone of Exodus' singer, has a high pitched, shrieking style that some may find annoying. Despite this, however, it's a good album. For info concerning orders for albums and hoards of merchandise write: PO Box 12299, Albuquerque, NM 87105. (DD)

Reviews cont'd on page 76

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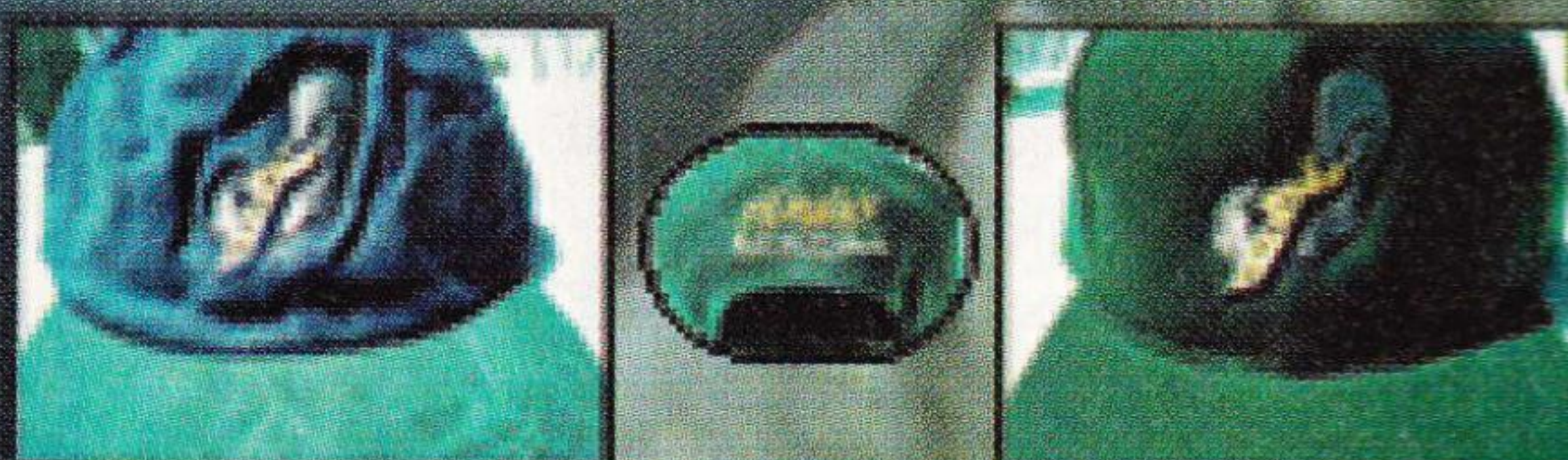
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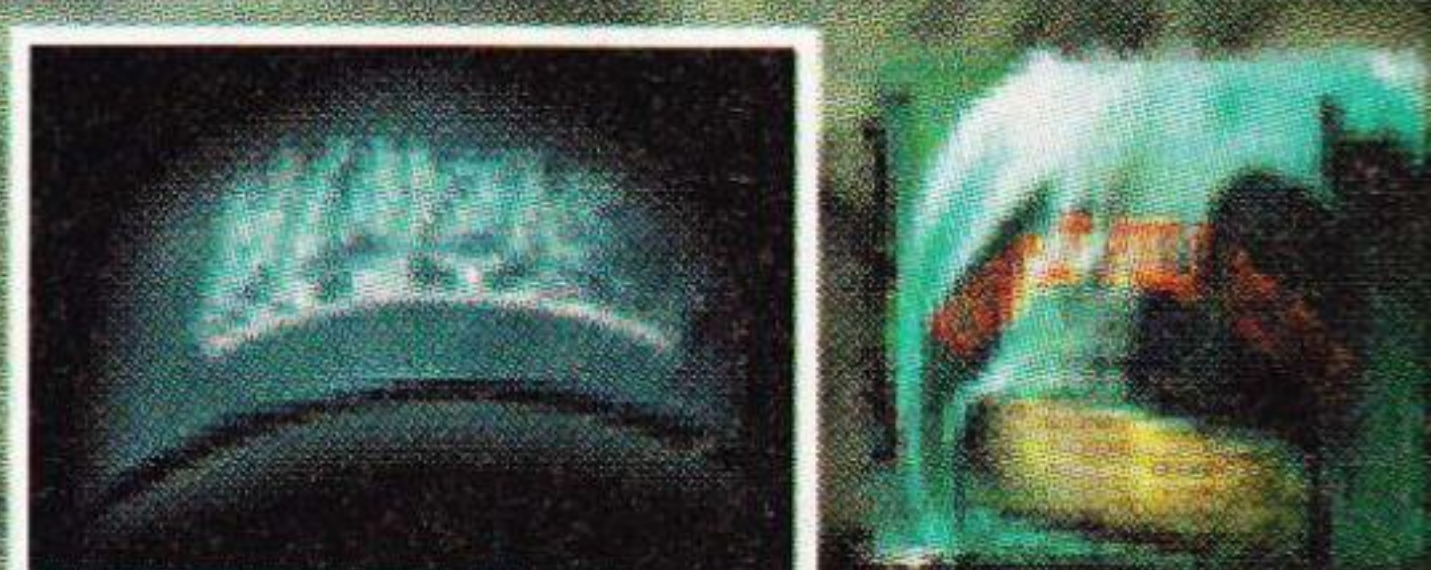
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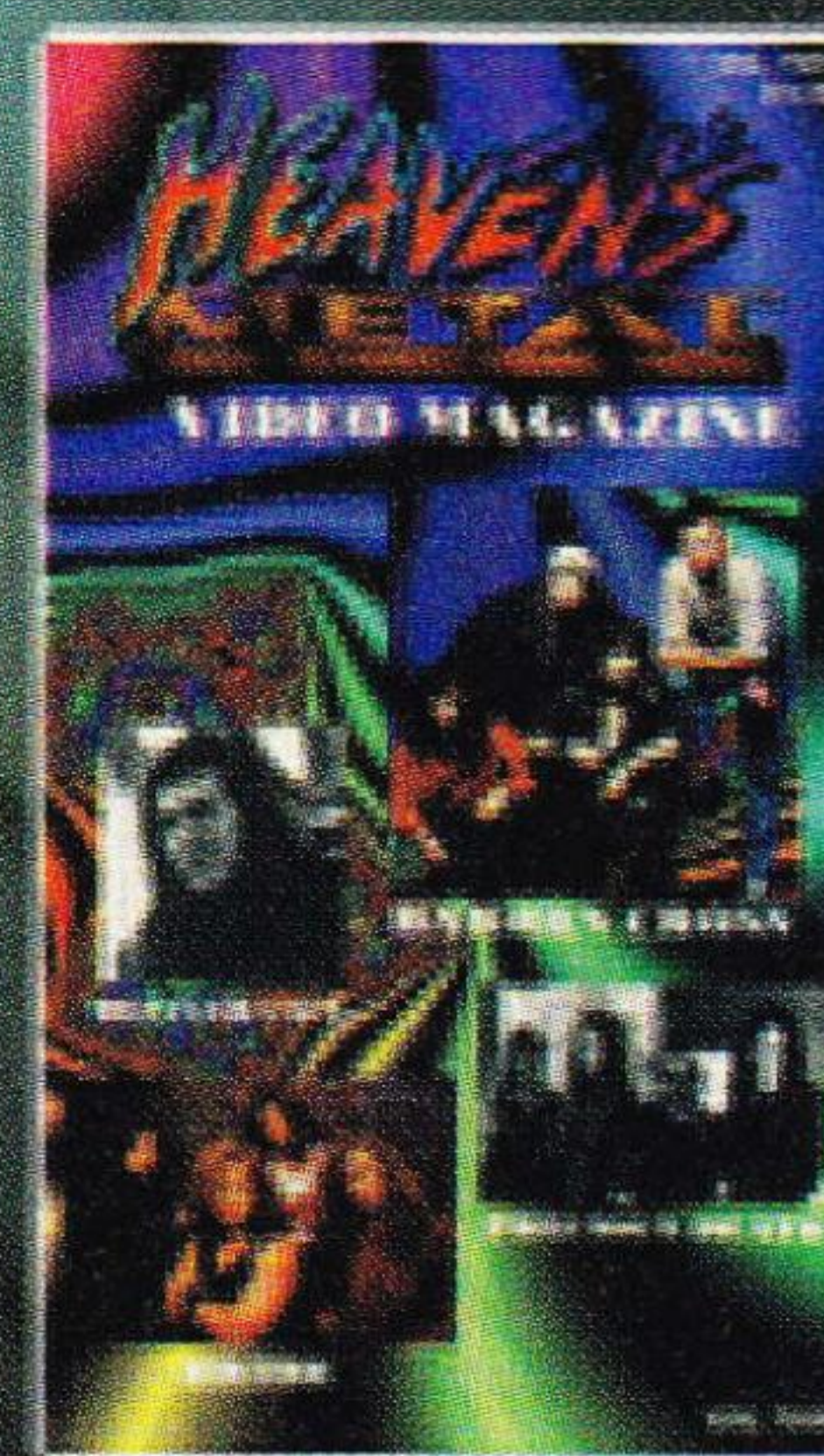
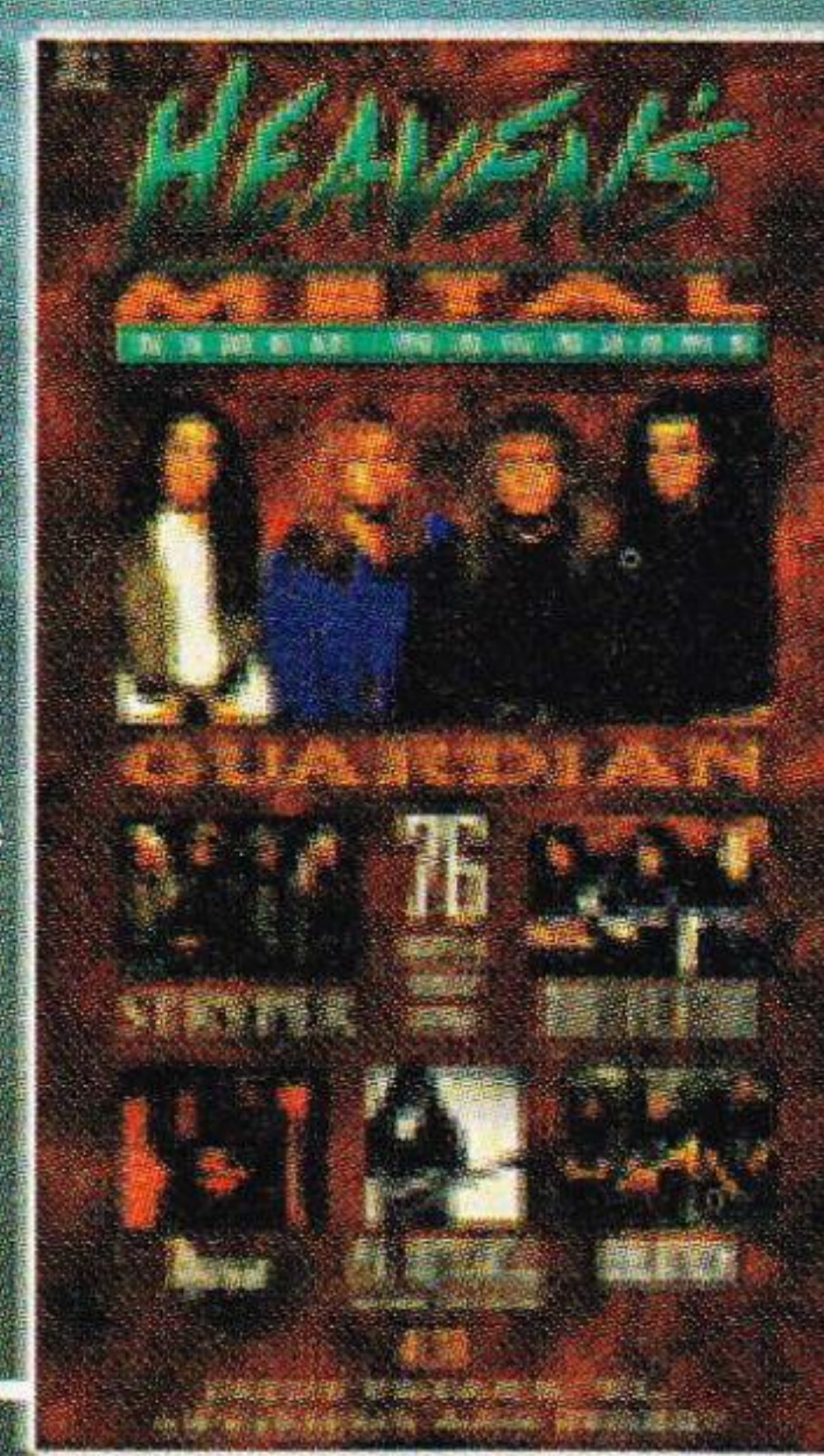
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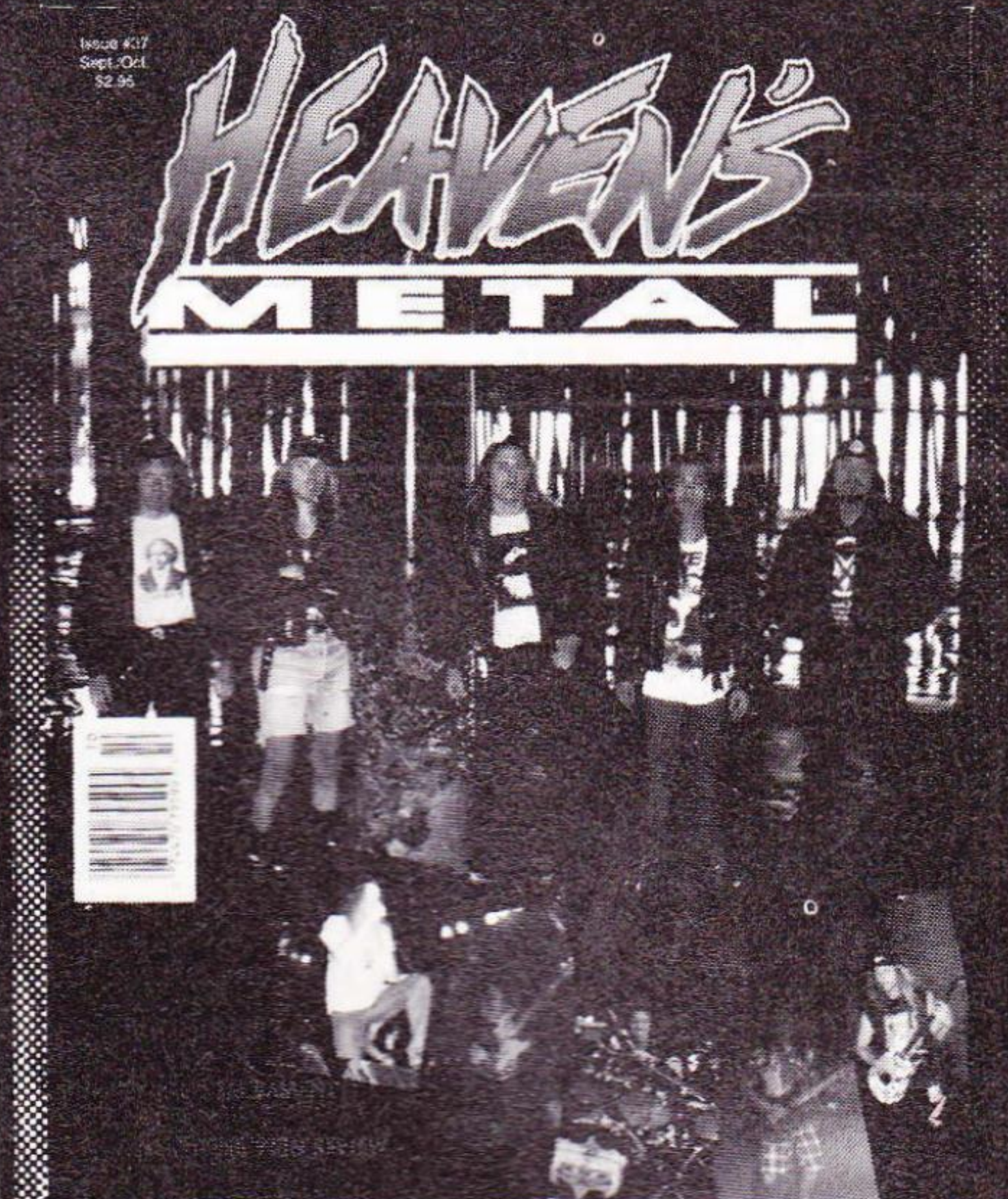
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Licks & Tricks BY JEFF SCHEETZ

So here I am, sitting in the studio thinking about my next Heaven's Metal column, and the phone rings. It's Mr. Van Pelt (that's Doug to all you readers). He says it's time for my top ten album list. Now, I usually get to pick a bunch of favorite albums and new bands, etc. once a year, but this is something extra. When my wife catches wind of the fact that I have to pick some favorite albums, she gives me that look that only those of you who have been married for more than two years would know. It says, "I know what you're thinking, and don't even think about it!"

She doesn't think I should pick my own albums as favorites, no matter how funny I think that is! So, I appeased her this time.

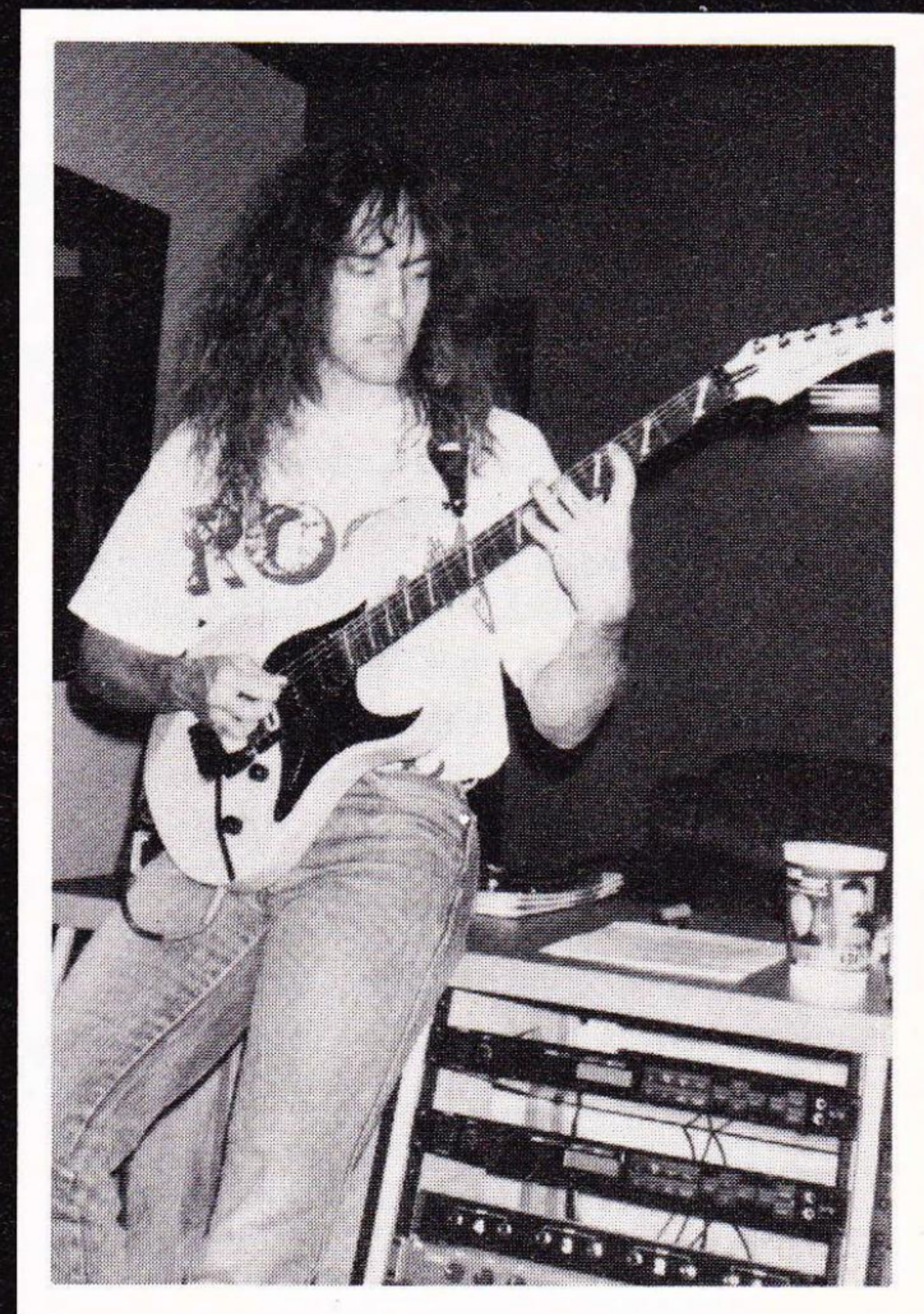
This brings me to what I want to talk about in this column, but it's not the guitar riffs you usually see. I may sometimes be apt to pick my own album, partly because I get a kick out of it, but partly because I like what I do! Otherwise I should do something else! But even though I love music and have done it most of my life, I can't let that be my main focus. If I woke up tomorrow and could never play guitar again, I would still dig life, because I am a Christian. That way of thinking only works when you put God first in your life. "Seek ye first the kingdom."

We as Christian musicians need to constantly put ourselves in God's hands and put him first in order to do what it is we love. So many times I've heard musicians say, "I'm a musician, who happens to be a Christian." As a young Christian I used to have this kind of philosophy. The problem is, you simply cannot back up this way of thinking with Scripture. There can be no question from any engaged thinking human being who earnestly reads the Bible as to where God tells us we need to put Him in our lives. You are a Christian first. You may be a musician, plumber, carpenter, dishwasher, housewife, or whatever, but God comes first.

I sometimes see musicians get out of a Christian band, and then stop acting like Christians. They obviously had the whole thing backwards!

The point to all my rambling is this: I want to urge any guitarist who is a Christian to pursue their instrument and learn everything they can about the awesome language of music. However, continually keep your thoughts in check and make sure you are putting God first. Because, with Christ at the center of your life, the music is so much more meaningful!

Next time it's back to the fret board.
See ya!



(After a delay in printing, Jeff's instructional book and CD is out! Write for info: Bam Zoom!, P.O. Box 481171, Kansas City, MO 64148.) **hm**



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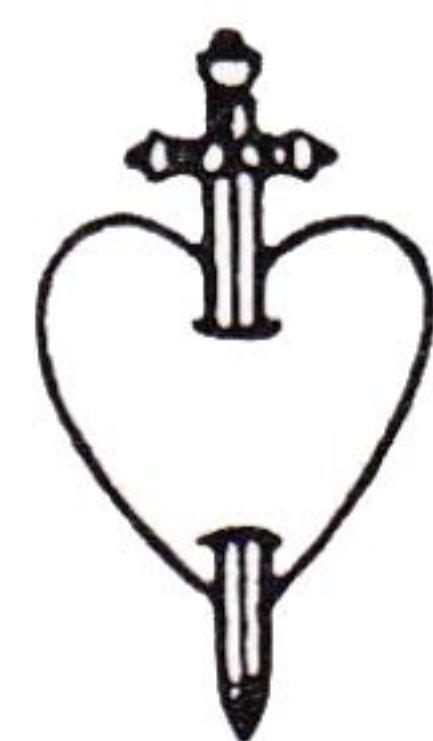
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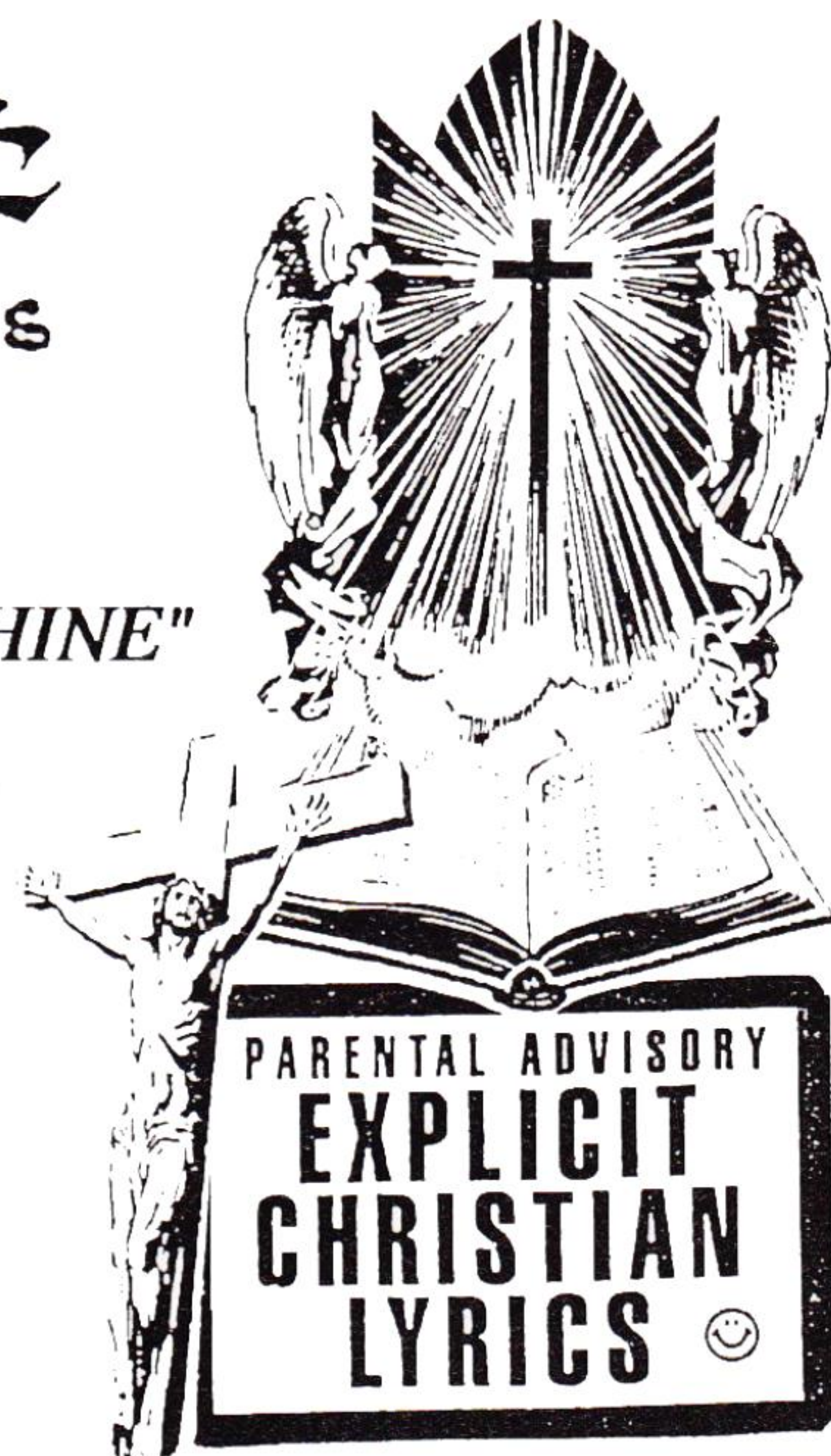
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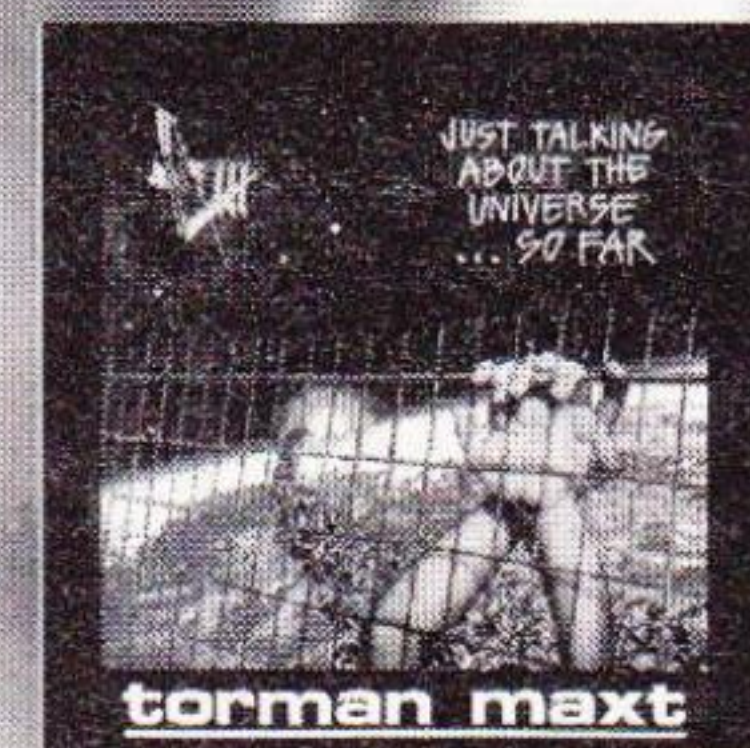
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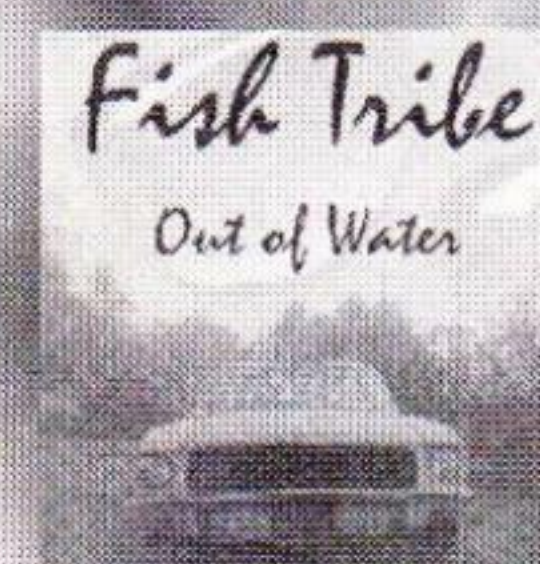
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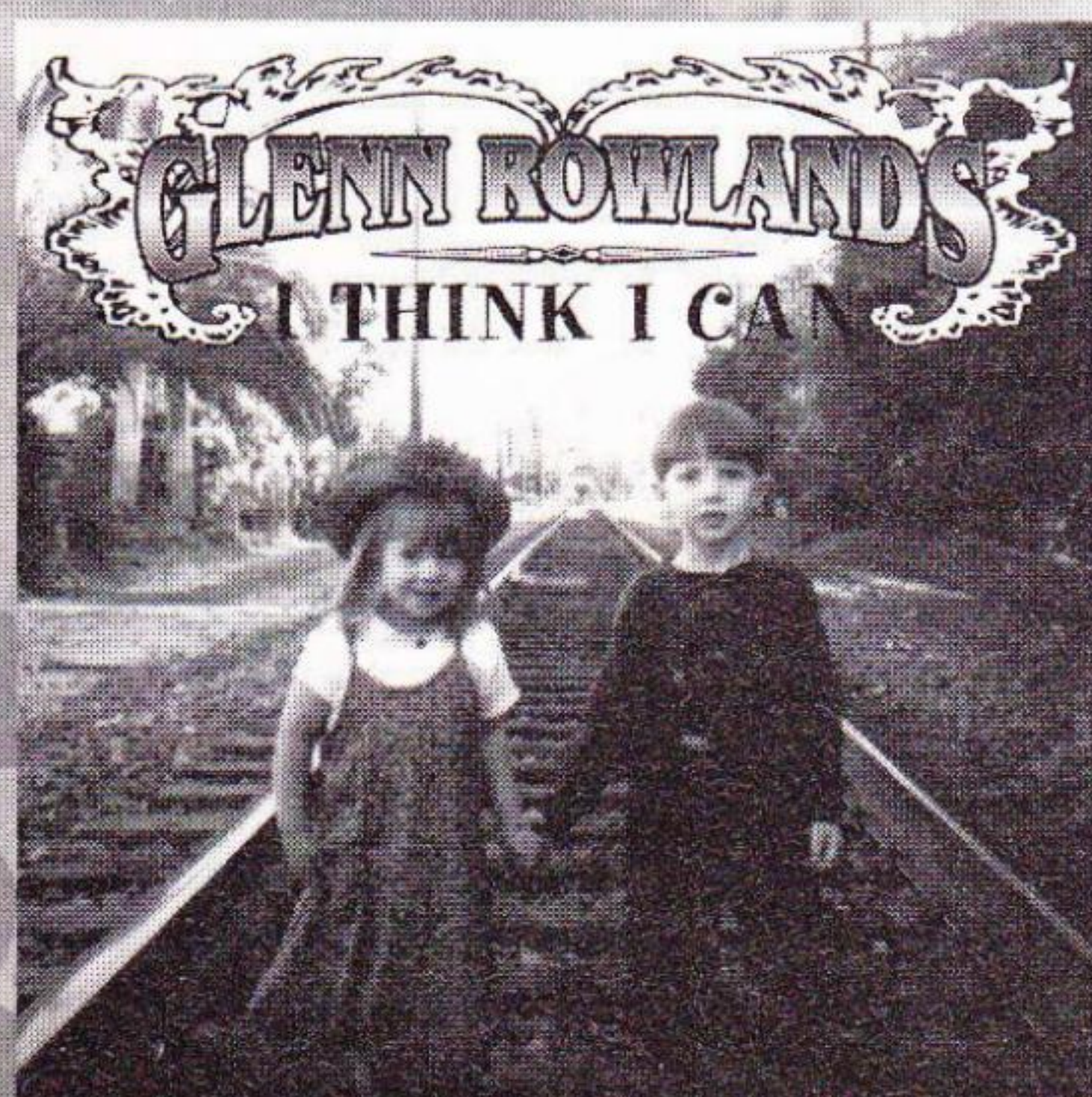
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# The Christian & Art

By Kemper Crabb

## The Sons Of Issachar: Knowing What Israel Should Do, Part VII

In the past few columns, we have examined the meaning of symbols for men generally, and for the Christian (and Christian artist) more specifically, seeing that God created symbols (which every part of Creation, both separately and together, constitutes) are used by God to reveal Himself to men (Psalm 19, Romans 1, Genesis 1, etc.).

We saw also that God has constructed Reality in such a way that symbols simultaneously carry multiple meanings. Primarily, they symbolize God in one or more of His Persons, or His Character or Actions. Secondarily, they mean themselves and related meanings (e.g., a man means a man, but also may mean a father, son, king, servant, etc.). We saw as well that mankind's ability to rightly interpret these symbols as revealing God was greatly crippled by the Fall and the deliberate spiritual rebellion that occasioned it (Genesis 3, Romans 1:18). Finally, we

saw that part of the Christian artist's calling is to help restore the primary meaning of Creation's symbols to men so that they might see God's Glory and turn to His Service. This is especially true since artistry is essayed through the use of symbols.

We must remember that Christ has made Reality one. All things interlock; all created things, as symbols, point to and reveal God on all levels. Modernity, the modern anti-Christian mindset, atomizes -- it attempts to split Reality apart and say that things mean nothing beyond themselves (and thus, ultimately, nothing at all...). The increasing result of modernity is that modern Western man is alienated from God, society, family, and even himself. The fact that Christianity teaches that all things interlock and have ultimate meaning is itself a great source of hope for modern, despair-riddled, meaning-starved men, because that fact means that life, reality, work, even ourselves have real meaning before God.

Within fallen man, though, is lodged the tendency to suppress the Truth that Reality's

symbol reveals (Romans 1:18-32), and this devilish trait causes a most dire result: it causes men to deny the primary, most important meaning of any symbol (the revelation of God), and attempt to interpret all symbols in terms of one or more of their interlocking secondary meanings (normally, in terms of themselves), fighting in depth to deny the obvious, primary meaning and claiming that the secondary meaning(s) are all that symbols mean (thus, of course, cutting the God they don't wish to be accountable to out of the loop). This inevitably leads to spiritual schizophrenia (and, consequently, other types of schizophrenia as well...).

The most important consequence of the modern approach to symbols, though, is that it ultimately leads to the denial of any meaning for reality. If there is nothing to give ultimate meaning to things, then that is exactly what they mean -- nothing. If Reality (including mankind) is not the result of the purposeful action of a Personal Creator-God, if it is rather the result of only time plus chance plus energy alone, then ultimate

meaning is absent -- we are a cosmic accident.

This is why it is so important for Christians to demonstrate first that there is ultimate meaning behind all of Creation (made easier by the Fact that God has inscribed this Truth on the knowledge of all men -- Romans 1:18); and, secondly, that of all the various meanings of things interlock not only with themselves, but with the primary meaning of God's Existence as well. The demonstration of this is a powerful argument for Scripture's Truth, and Christian artists, since they regularly work with symbols in varying degrees, are in a terrific position to make just this demonstration.

With this realization of the multiplicity of meanings inherent in symbols arises a question: How explicit must my art be to accomplish this goal? A good question, and one that, Christ willing, we will examine in the next column.

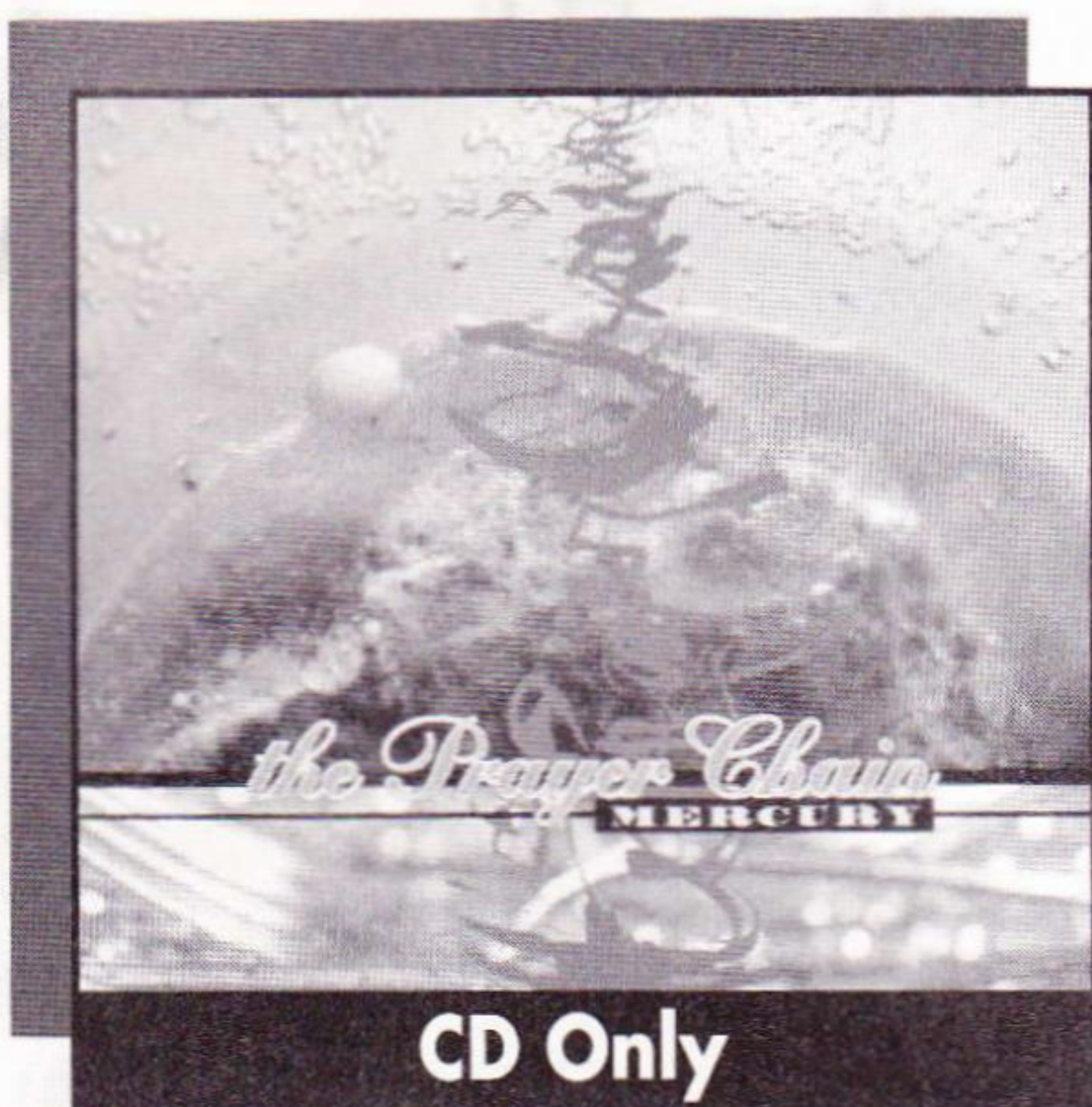
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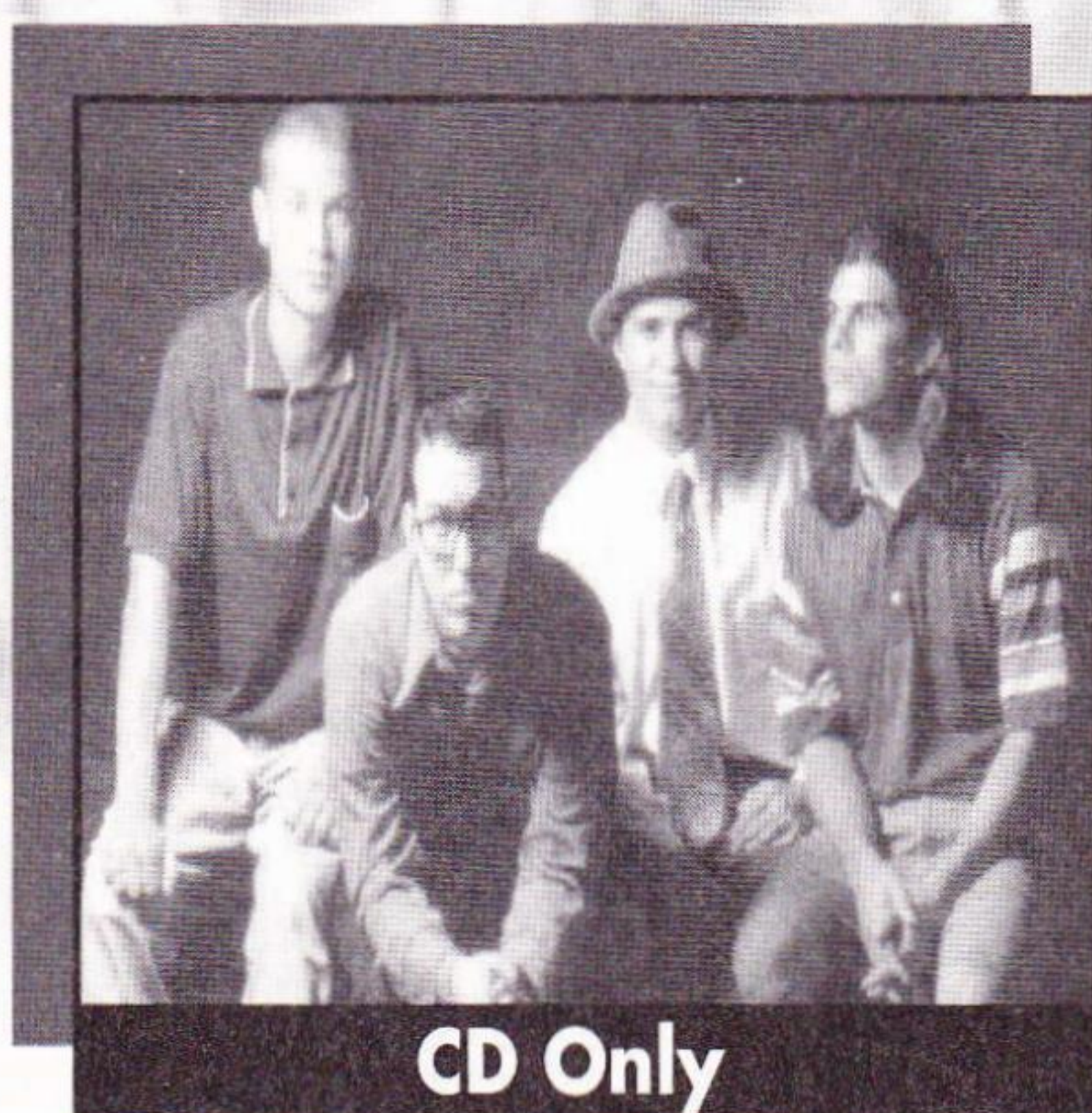
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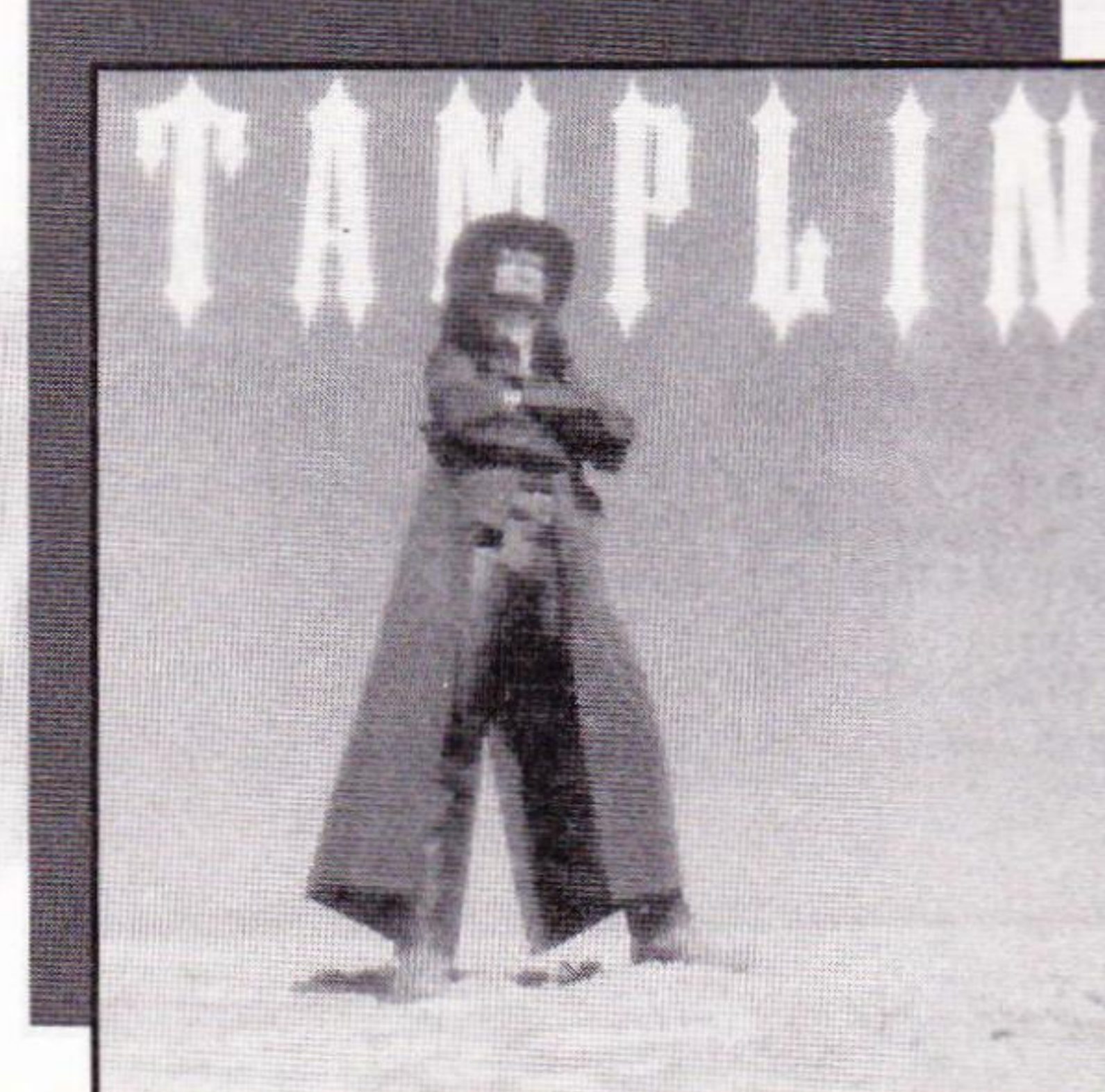
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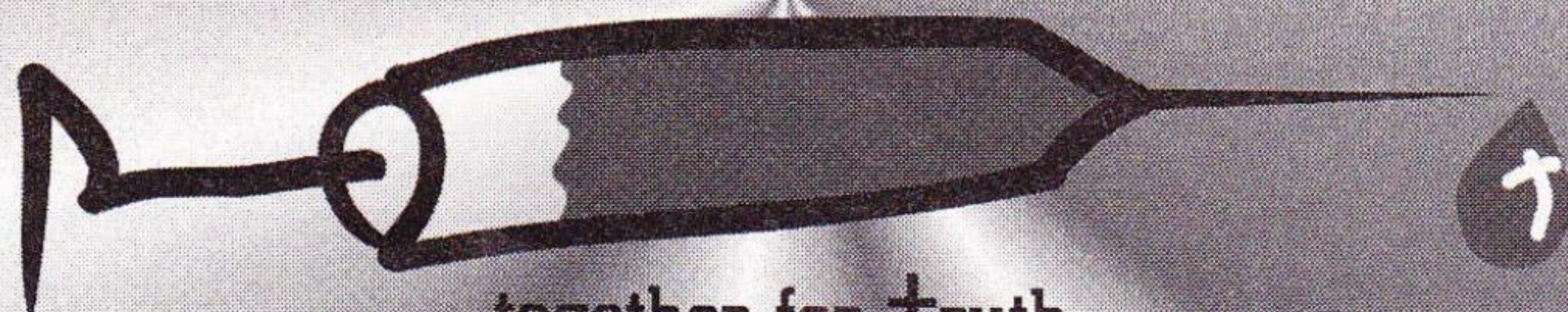
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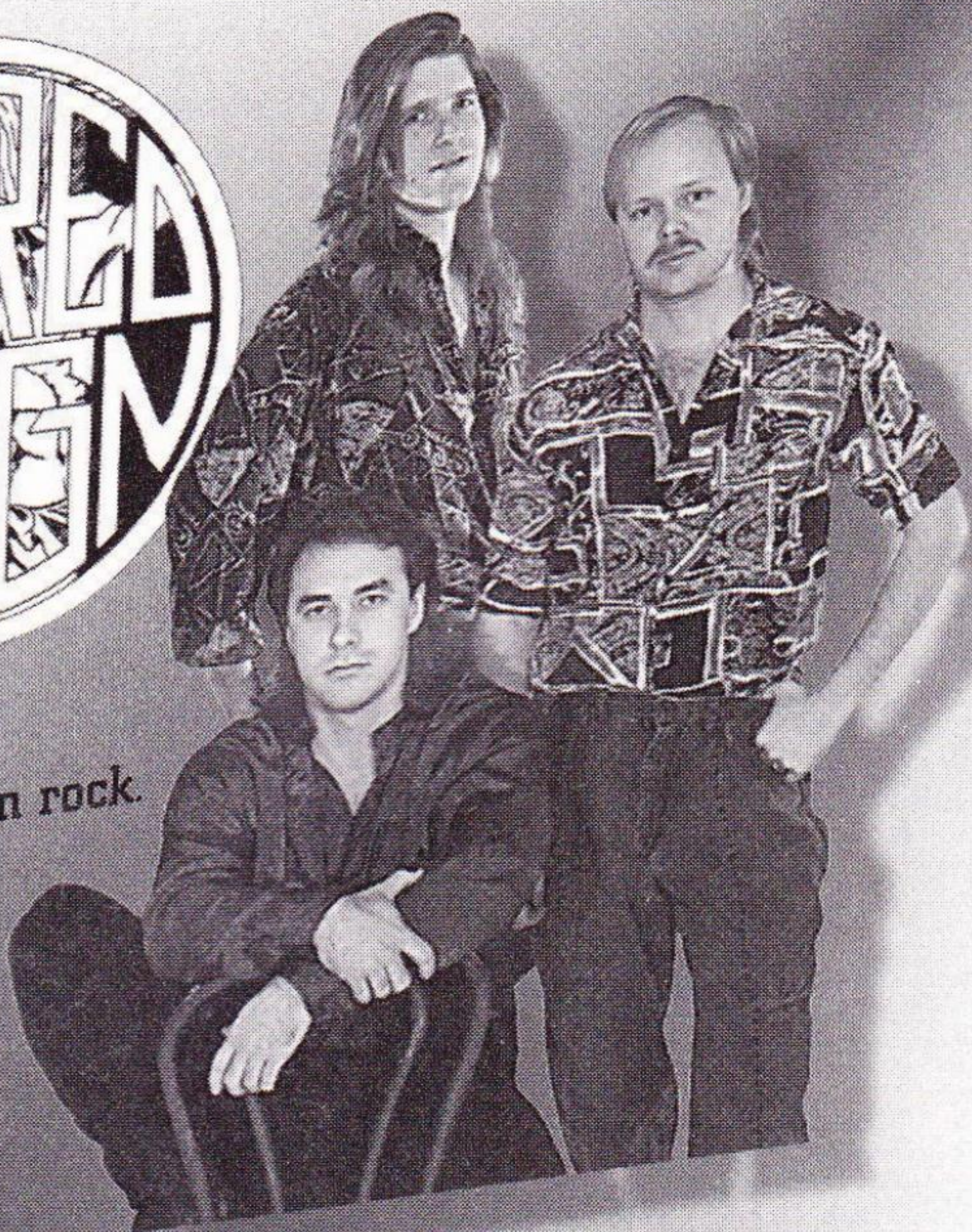
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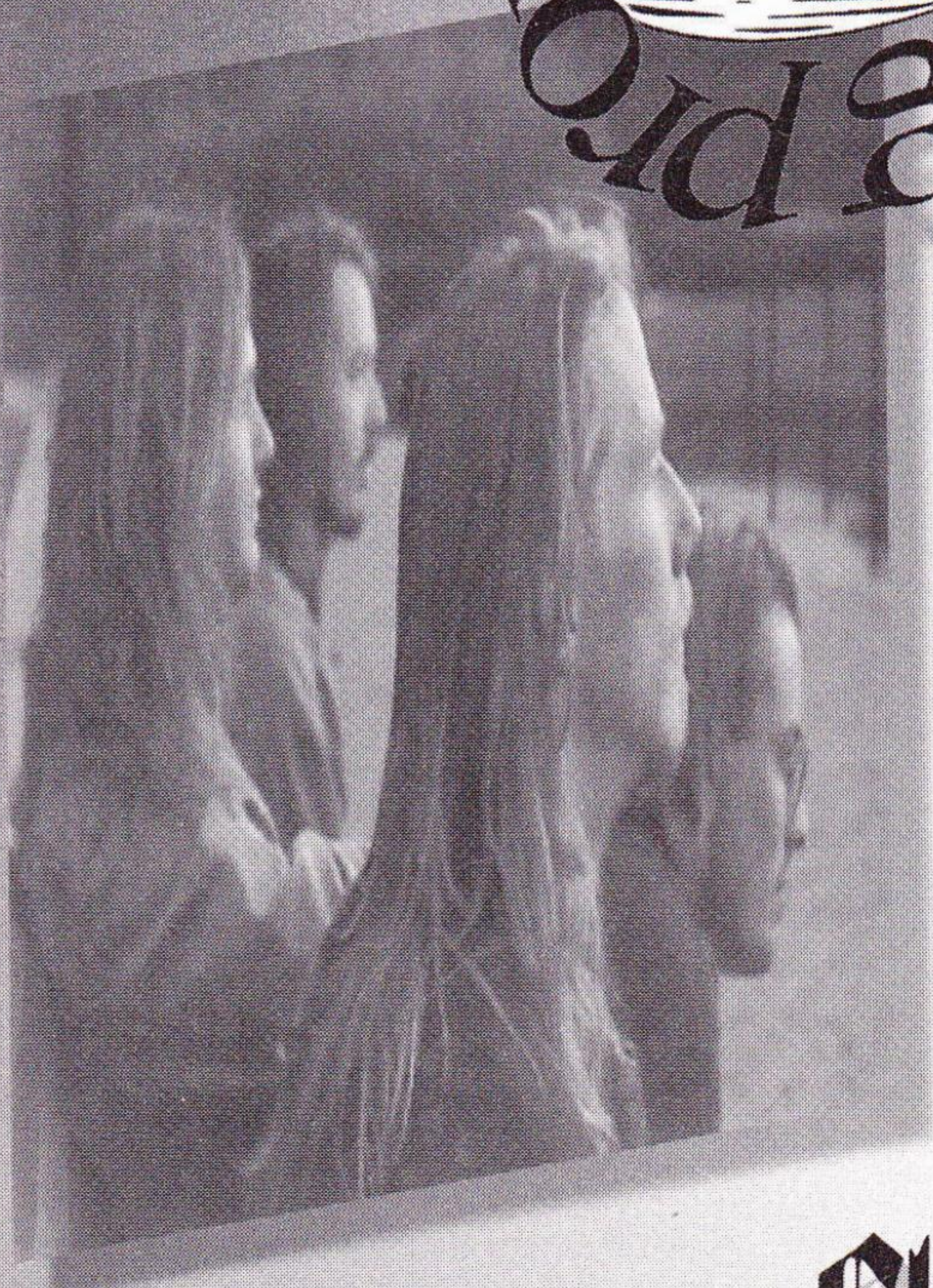
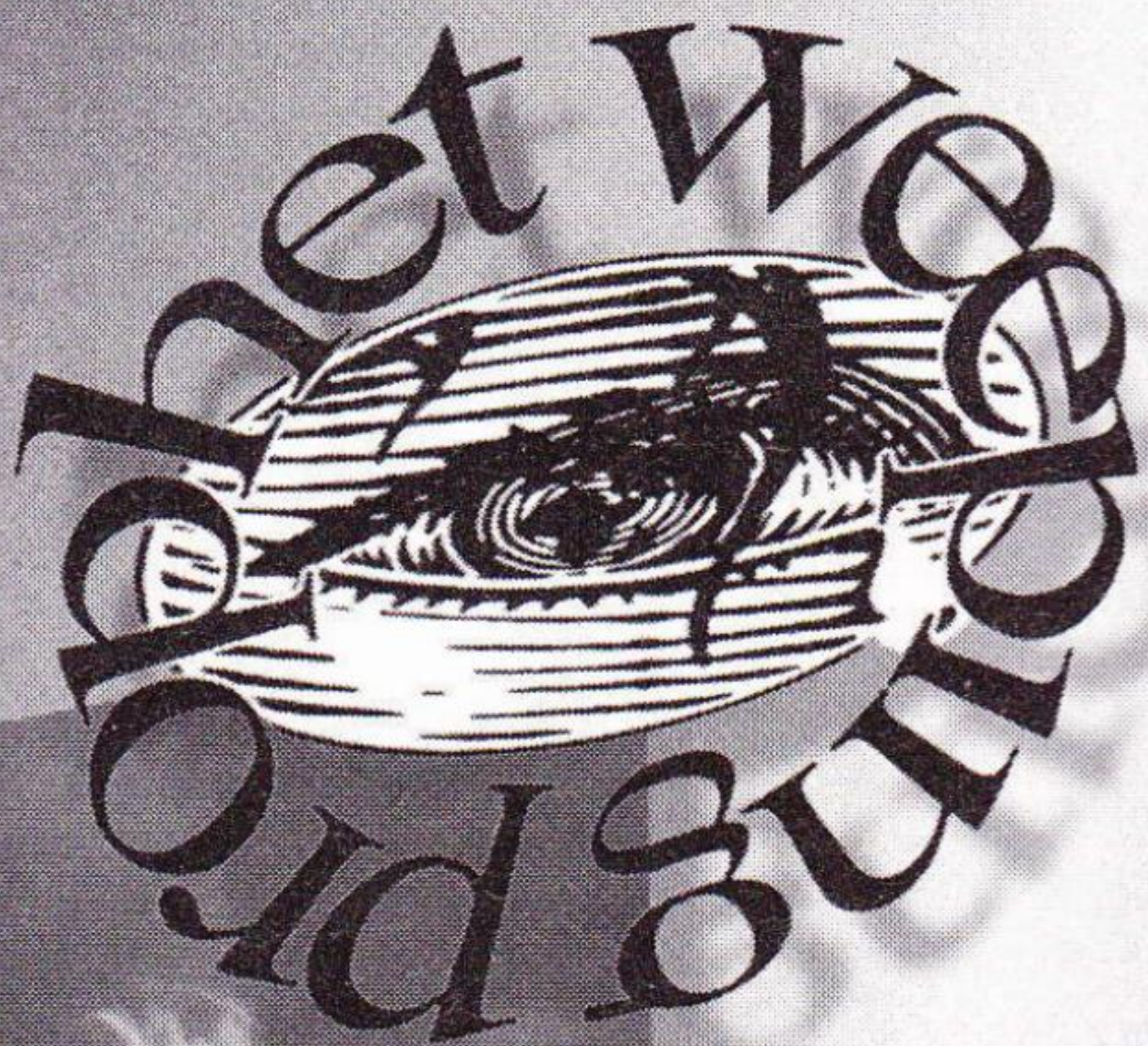
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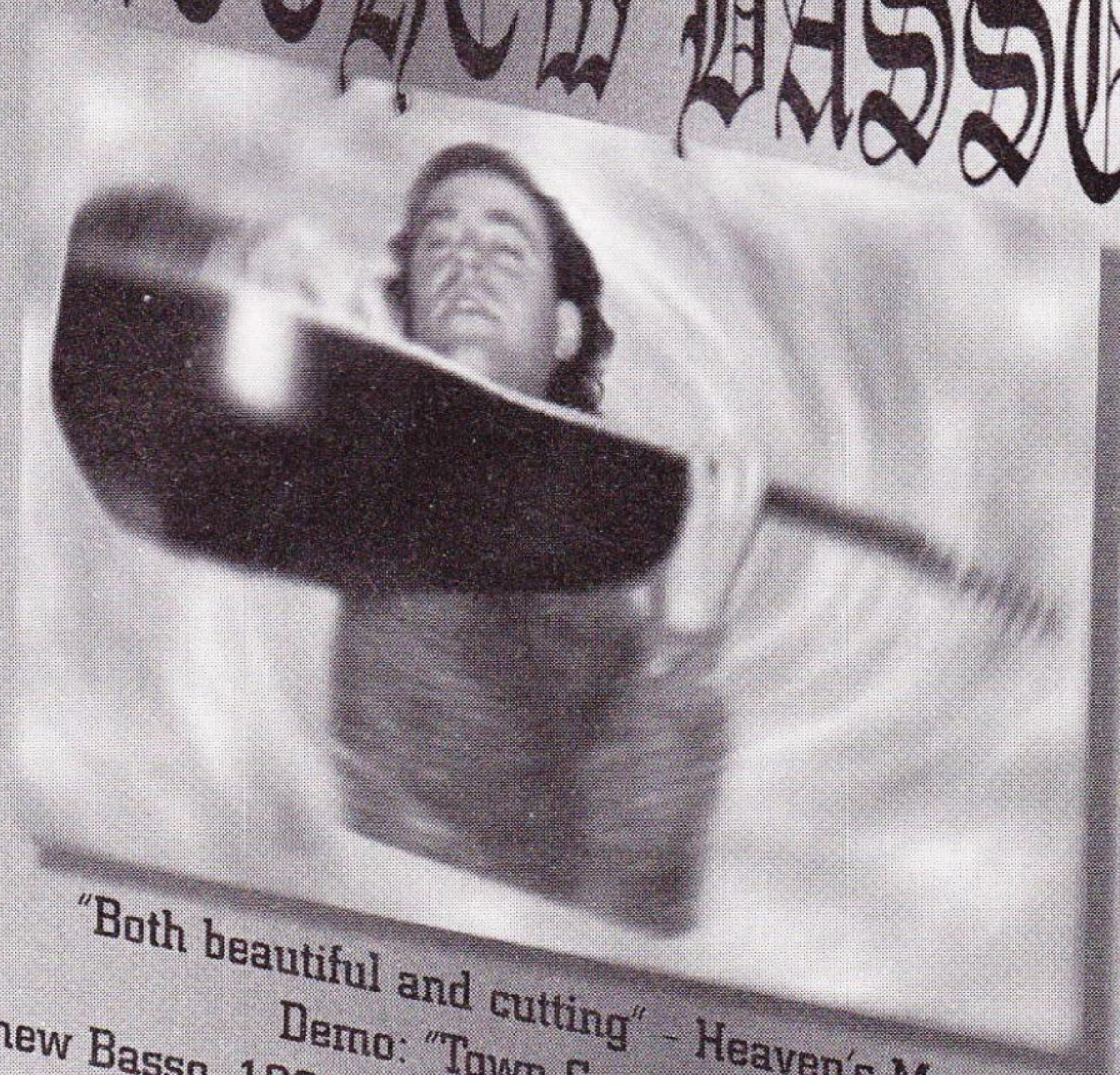
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# Pastor Bob

**T**here are many of you today who call yourselves Christians, but are really the walking wounded.

The Bible promises peace of mind and freedom, but it seems you find yourself bound and desperate. I'd like to suggest things that will help if you find yourself in this predicament.

## 1 Don't Worry

Many people start worrying early in the morning, and intensify the distress as the day passes. You can always find things to worry about if you are so inclined. You can worry about your failures and mistakes, worry about what you should or could have done but didn't. And, to add variety, worry about things you should not have done but did. Regret fuels worry in many creative ways. Worry about your weight, your marriage, or your job.

Abe Lincoln once came into his living room in the White House with slow and heavy steps, and threw himself on the sofa -- shading his eyes with his hands -- a complete picture of dejection.

Mrs. Lincoln observed his troubled look and asked, "Where have you been?"

"To the war department," he answered.

"Any news?"

"Yes, plenty of news, but no good news. It is dark -- dark everywhere."

He then stretched out on his long arms and took a small Bible from the stand at the end of the sofa. He opened it up and began to read.

Fifteen minutes passed and, on glancing at the sofa, his wife observed that the face of the president was more cheerful. His dejected expression was gone, and his countenance was lifted. She wondered what he had read in there that had given him new hope and resolve, so she walked gently around the sofa, and saw that he was reading that divine comforter -- Job.

The Bible warns us about falling into the trap of worry and anxiety. Luke 21:34: *"Be careful, or your hearts will be weighed down with dissipation, drunkenness, and anxieties of life, and that day will close on you unexpectedly like a trap."*

A woman lived to be 90 years old. When asked the secret of her longevity, she said, "When I work, I work hard. When I sit, I sit easy. When I worry, I go to sleep." Blessed is the man who is too busy to worry in the daytime, and too sleepy to worry at night!

1 Peter 5:7 says: *"Cast all your anxiety on Him because He cares for you."* This very effectively sums it all up. Let God worry about you -- because, after all, He cares for you! If you and I know that God is watching out for us, we have nothing left to worry about. We can go on with the business of living by the will of God.

## 2 Don't Predict the Future

James 4:13-14 says: *"Now listen, you who say, 'Today or tomorrow we will go to this or that town, spend a year there, carry on business, and make money.' Why, you do not even know what will happen tomorrow." Be careful that you don't set your expectations in motion.*

In his book, *Screwtape Letters*, C. S. Lewis writes about a senior demon, "Screwtape," writing letters to a junior demon, "Wormwood," explaining how to become a "good demon." He says, "There is nothing like suspense and anxiety for barricading a human's mind against God. God wants men to be concerned with what they do -- our business is to keep them thinking about what will happen to them."

## 3 Don't Focus Your Attention on Money

The secular bookshelves are full of get-rich-quick books. Besides the books, there is a lot of hype pouring out of entrepreneurial seminars and high-pressure sales meetings.

Robert Herbert Thompson owns 180 newspapers, as well as 290 other companies. He has more money than he knows what to do with. He said, "I'm not close to anyone except my businesses. I just don't have any personal friends."

Charles Schwab, the "Money Expert," said, "The man who does not work for the love of work, but only for money, is not likely to make money -- nor to find much fun in life."

The truth is that most of us fall in three categories: the haves, the have-nots, and the have-not-paid-for-what-they-haves. If you find yourself focusing on money all the time, 1 Timothy 6:9-11 gives us some good advice: *"People who want to get rich fall into temptation, and a trap, and into many foolish and harmful desires that plunge men into ruin and destruction. For the love of money is the root of all kinds of evil. Some people, eager for money, have wandered from the faith and pierced themselves with many griefs. But you men of God, flee from all this and pursue righteousness, godliness, faith, love endurance and gentleness."*

When Jesus taught His disciples to pray, "Give us this day our daily bread," He didn't use the wrong word. Sometimes I know I'd feel a lot more comfortable if I had about ten years of "bread" gaining interest in the bank. But if I did, I wouldn't have the same motivation to rely on God for tomorrow's needs.

What God wants to cultivate in us is an attitude of contentment with what we have now. Paul warned us that the "love of money is the root of all evil." He wasn't referring to money itself, but the love of it. Passion for wealth can motivate a person to any and every sort of evil. A person whose goal is to get rich is sure to be betrayed by that passion. If riches come, it's

alright to welcome them. But it is a temptation and a trap to desire them!

Charles Wesley said, "Of all temptations, none so struck at the whole work of God as the deceitfulness of riches. I have seen a thousand examples during my 50-year ministry. How deceitful indeed are riches! Only a very few of the rich people I have known -- as far as I can judge -- were as holy being rich as they would have had they been poor."

## 4 Don't Compare Yourself with Others

A lot of you ricochet between the extremes of arrogance & discomfort, not knowing who you are!

I talked to a 16 year-old guy on the Sanctuary line the other night. He was very concerned about his social status, because he was still a virgin. He had decided to be a virgin because of his faith in God and because of his dedication to his future wife -- whoever she was. But his present girlfriend was really pressuring him to have sex. He had resisted every time. He was worried, though. What if she told his friends that he was a virgin? What if people thought he was gay because he wouldn't have sex? I encouraged him to remain a virgin -- to be true to his convictions. It would be a big mistake to betray the one person you have to live with your whole life -- yourself!

We all need a strong sense of identity as one of God's people -- and determination to please God and stay true to our own convictions rather than pleasing other people.

2 Corinthians 10:12 says: *"We do not dare to classify or compare ourselves with some who commend themselves. When they measure themselves by themselves and compare themselves with themselves, they are not wise."*

## 5 Get Rid of That List of People You Don't Like

I don't think there is anything that rips a ministry apart more than a refusal to operate in God's unconditional love. When we pick and choose who we like and who we dislike, and practice exclusion of those we feel are inferior or "not our type," we limit the Lord's work in our lives!

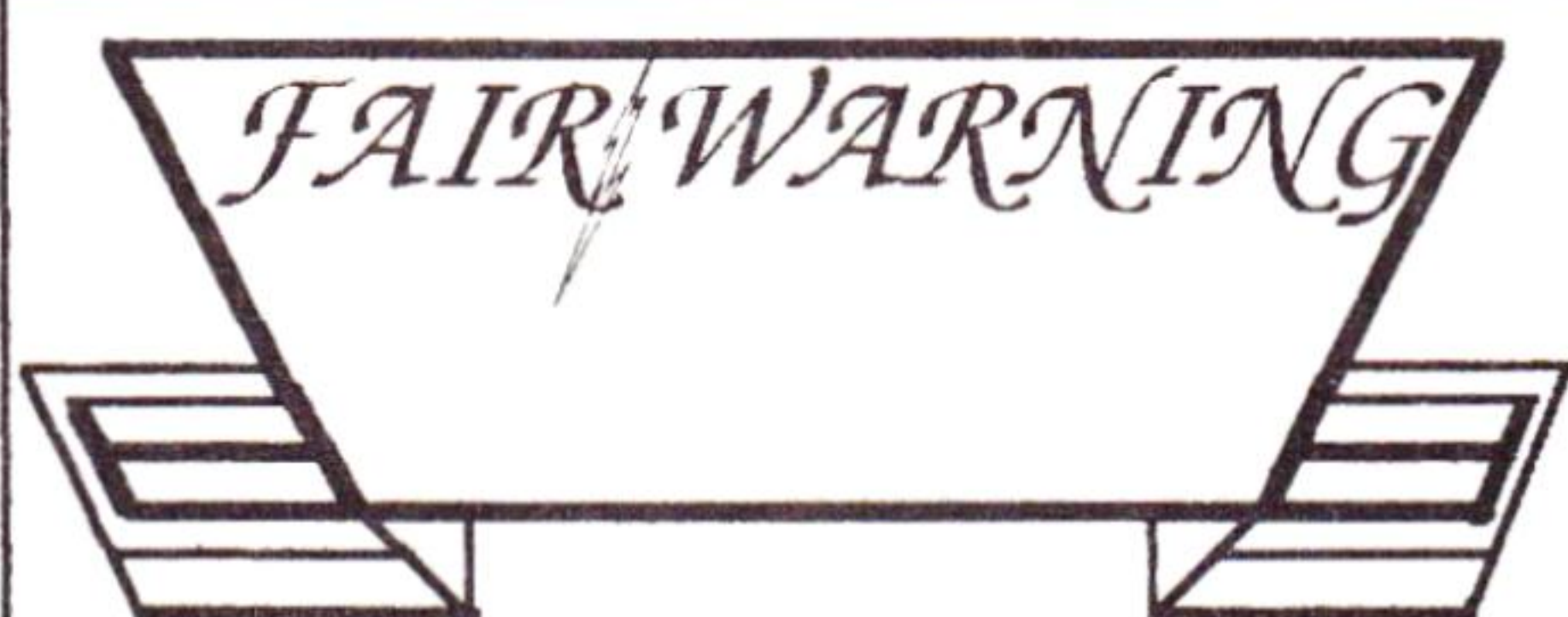
We need the balance of others' spiritual gifts in our lives. Sometimes others' personalities and gifts rub us the wrong way, but they balance us!

Now, go through these five points once again. See which ones you are guilty of, and ask the Lord to help you correct them. You will find God's path a whole lot more productive than yours!

If you have any comments or questions, I'd love to hear from you! Write to me at: Pastor Bob's Column, c/o Sanctuary, P.O. Box 23945, Nashville, TN 37202-3945. Need to talk? Call us at 1-800-548-5222.

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**YOU'II WANT TO CRANK**  
**THIS ONE WAY UP !!**

## ALBUM REVIEWS cont'd:

### KEN WENGLEWSKI

After enjoying local success with bands such as Intrigue and Detective, Wenglewski has recorded a 4-song instrumental demo. Having classified his guitar compositions as "theatrical instrumental music," Wenglewski kicks off the tape with two slow and soulful tracks that incorporate layered guitar harmonies and cool embellishments for a sound well suited for movie soundtracks. The final two cuts are heavy and powerful tunes that come complete with rhythm guitars and double bass. With the addition of faster, more adventurous guitar solos, "Intrigue" and "Victory" become more memorable and show a different side of Wenglewski's talent than the previous songs. This album offers diversity and a wide array of musical styles. For ordering info write: Samurai Productions, PO Box 226 Glenpool, OK 74033.

--DD

### EDGE OF FOREVER

Here's a heavy custom solo thrash tape done by former Final Judgement guitarist Jon Bodan. It's got some powerful licks, but there's not a lot that jumps out at me. The production is a little messy and the monotone lead vocal can start to become a bit much, but the spiritual content of the project is right-on with scripture. To order, send \$7 to: 155 Thompson St, Alpharetta GA 30201. (BVM) hm

## Cinderella cont'd:

**SOMETHING, INSTEAD OF JUST  
CLOSE YOUR MIND TO IT AND  
THINK YOU HAVE IT ALL FIGURED  
OUT.**

"I don't close my mind to anything. I'm a very open-minded person."

**INTERESTING ALBUM  
COVER... THIS Still Climbing  
ALBUM WITH THE LADDER GOING  
UP IN THE CLOUDS.**

"Well, we've been through it. It's pretty tough to . . . we're individually and collectively climbing to get our albums out and . . . there's a time of a lot of faith, you know? Just stick things out . . ."

**YOU GUYS HAVE A BATTLE  
AHEAD OF YOU, AND YOU'RE KIND  
OF FIGHTING UPHILL TO GET  
NOTICED, AND THE WHOLE EXPO-  
SURE THING, AND THE WAY THE  
MARKET AND TRENDS ARE GOING.  
I WISH YOU THE BEST.**

"(I'm) trying to make a living. And I don't appreciate people trying to take that away from me. It's like, MTV could play Cinderella when it was alright for them -- they played the (bleep) out of us, and exploited a lot of real good bands throughout the 80's -- and I think it was a

two-way street, you know, and they just showed us what kind of loyalty they had. I think that, yeah, MTV made a lot of bands in the 80's, but all those bands also helped make MTV what they were, too. Without the bands, and without the videos, what were they? But as soon as something comes along that they think is a new trend, and is a little bit hotter, they drop us all like a (bleep) hot potato. I mean, literally, an entire decade of fans -- just, bye-bye! That's it. Slam the door. 'See ya. We're not playing any of you guys anymore.' That's fact. I'm not making any of that up. That's plain, hard, cold fact. They don't play that music anymore. They think that the cool thing to do now is to not play rock & roll."

**YOU JUST KEEP MAKING  
GOOD MUSIC AND MAKING PEOPLE  
HAPPY. IT'S GONNA FUEL YOUR  
OWN TRAIN, I GUESS.**

"We've never really compromised our music for anything. We always make the best record we can, and hopefully people will dig it, and will appreciate it.

(Flipping through an issue of HM)  
"So, what do these bands think they're doing? They think they're spreading the Word of God through rock & roll?"

**YEAH, SOME SEE IT AS A  
LANGUAGE TO SPEAK A PARTICU-  
LAR MESSAGE. OTHERS VIEW IT  
AS AN ART FORM AND THEY JUST  
HAPPEN TO BE CHRISTIANS, AND  
THEY EXPRESS THEIR ART LIKE  
ANY OTHER ARTIST WOULD.  
WHAT'S INSIDE 'EM COMES OUT.  
AND SOME, YOU KNOW, REALLY  
HOPE THAT PEOPLE LISTEN TO  
THEIR RECORDS AND GET  
CHANGED BY THE  
MESSAGE, BECAUSE THEY BE-  
LIEVE THE MESSAGE THAT YOU  
CAN BE FORGIVEN BY GOD OF ALL  
YOUR SIN, THAT YOU CAN BE  
HEALED AND SET FREE -- IT'S A  
PRETTY  
COMFORTING MESSAGE AND HAS  
THE ABILITY TO HEAL PEOPLE, AT  
LEAST MAKE PEOPLE FEEL GOOD.  
SO, THERE'S A LOT OF HOPE IN  
THAT, I GUESS.**

"Well, if they're for real, then God bless 'em, you know? I mean, I can be a real skeptic sometimes."

**THAT CAN BE HEALTHY IN  
SOME WAYS.**

"But only because there's a lot of (bleep) in the world. There really is. But, if someone's doing that from the heart and it's for real and it's what they believe, then, I think that'd be great."

**WELL, THANKS AGAIN,  
TOM.**

"Yeah, thank you, man. Nice talkin to you."  
hm

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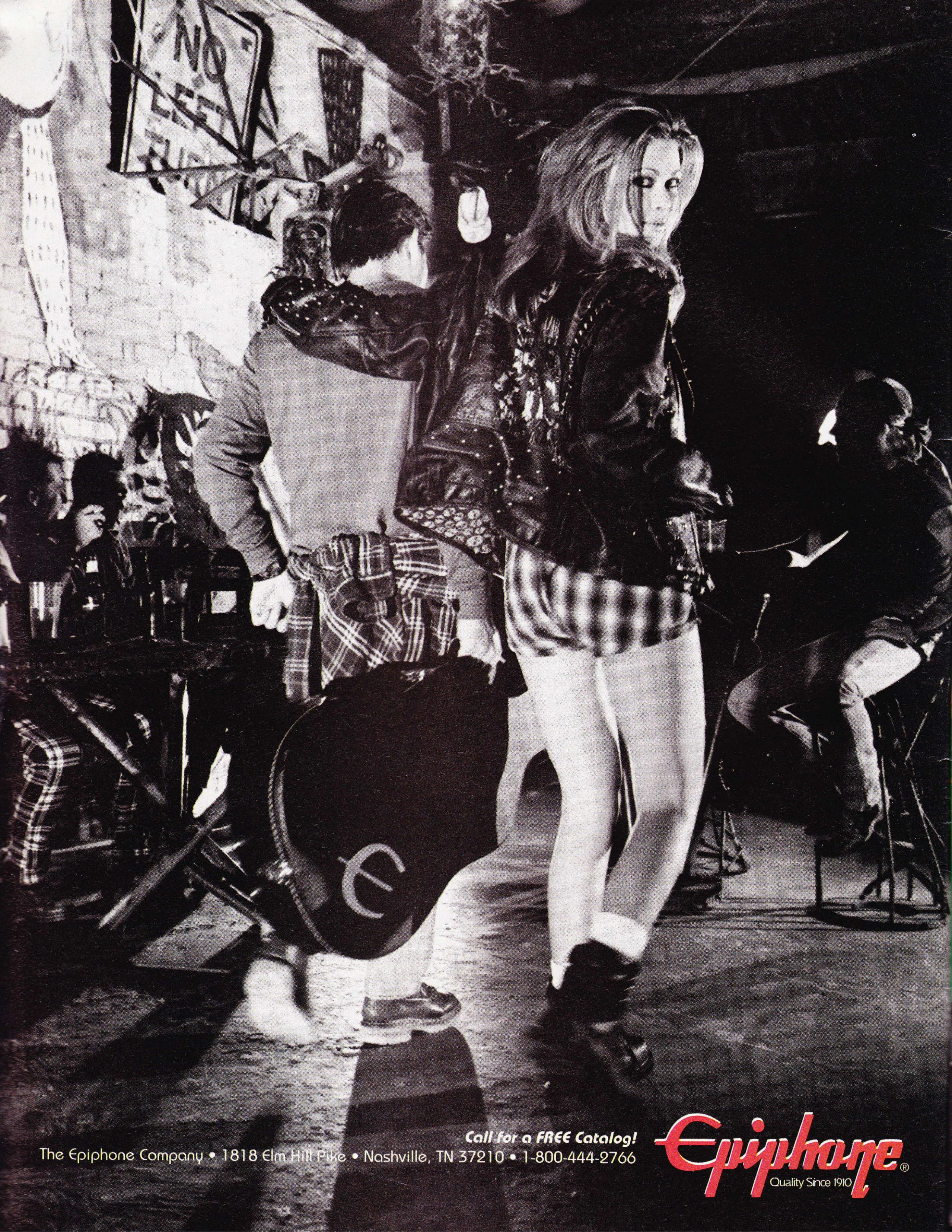
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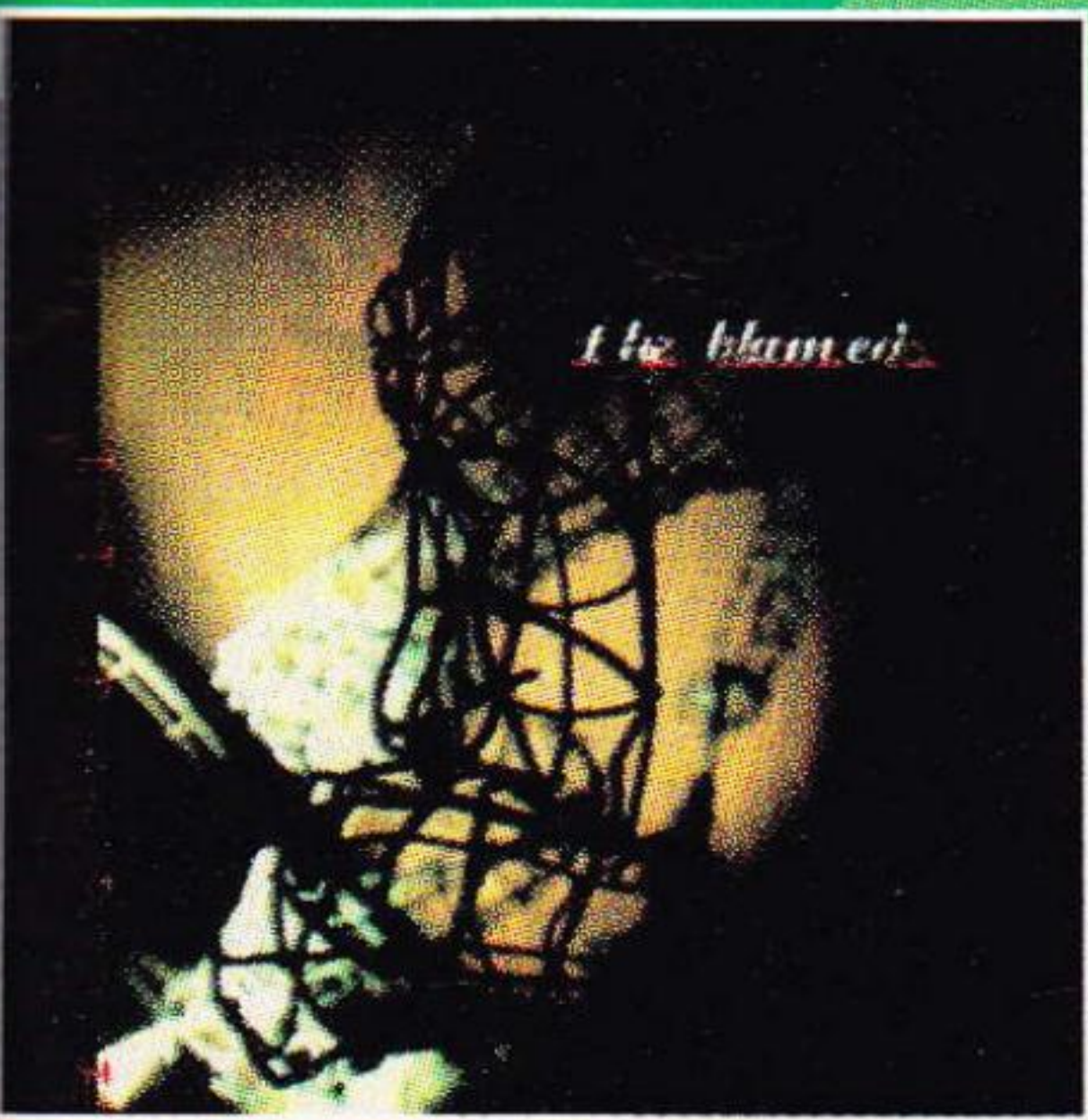
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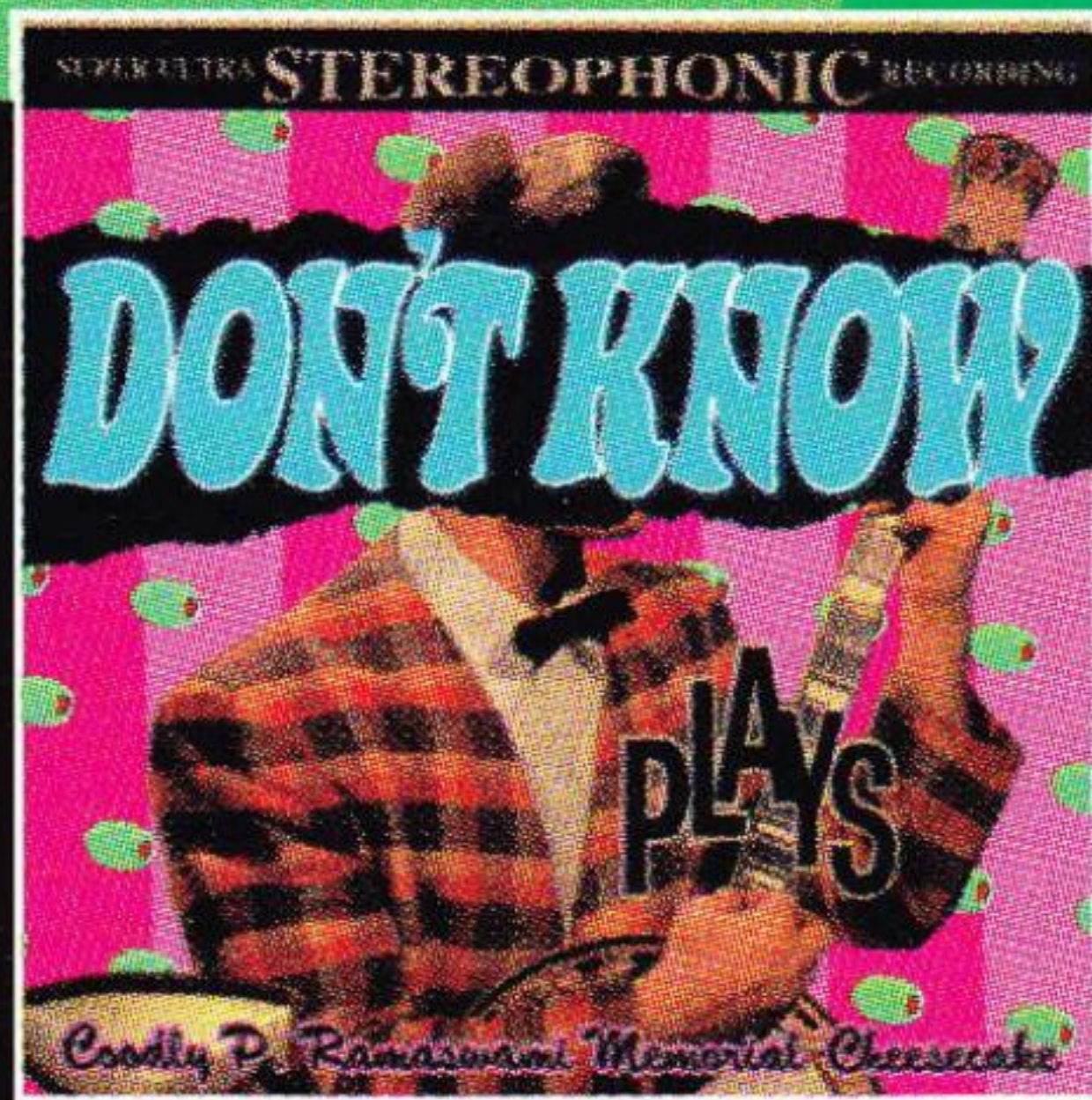
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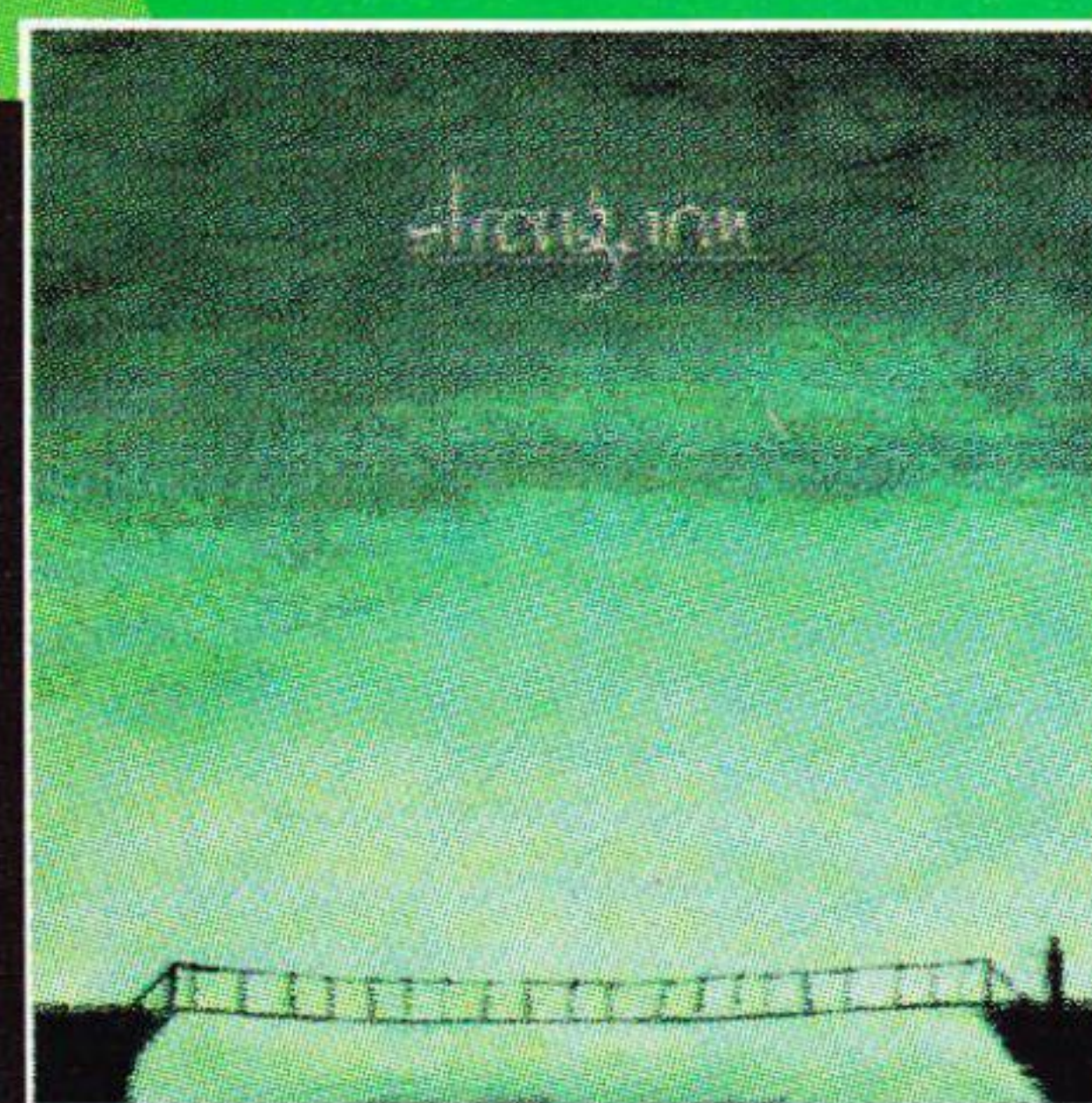
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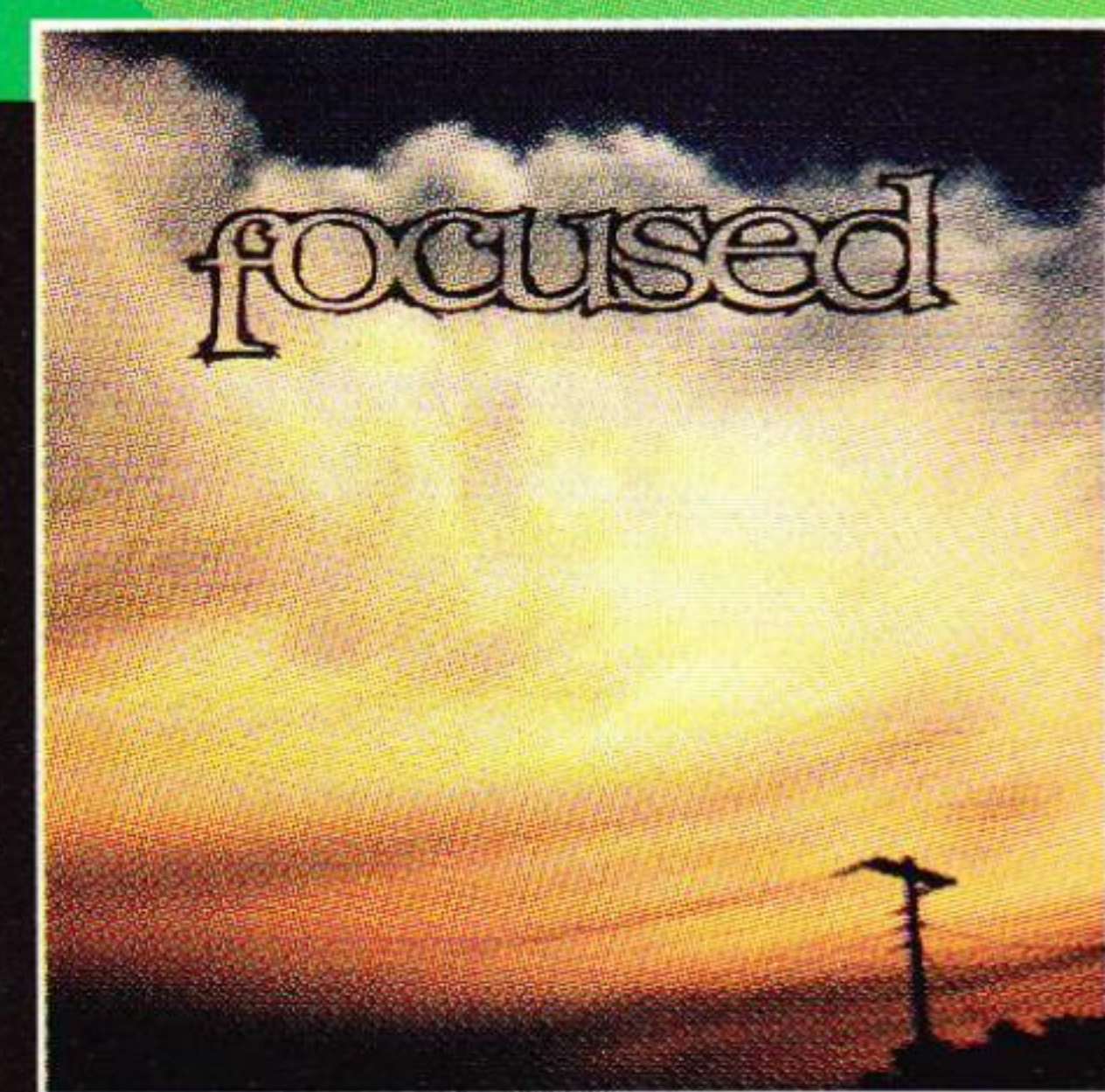
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everdown "skken" TND17  
SLUM-CORE

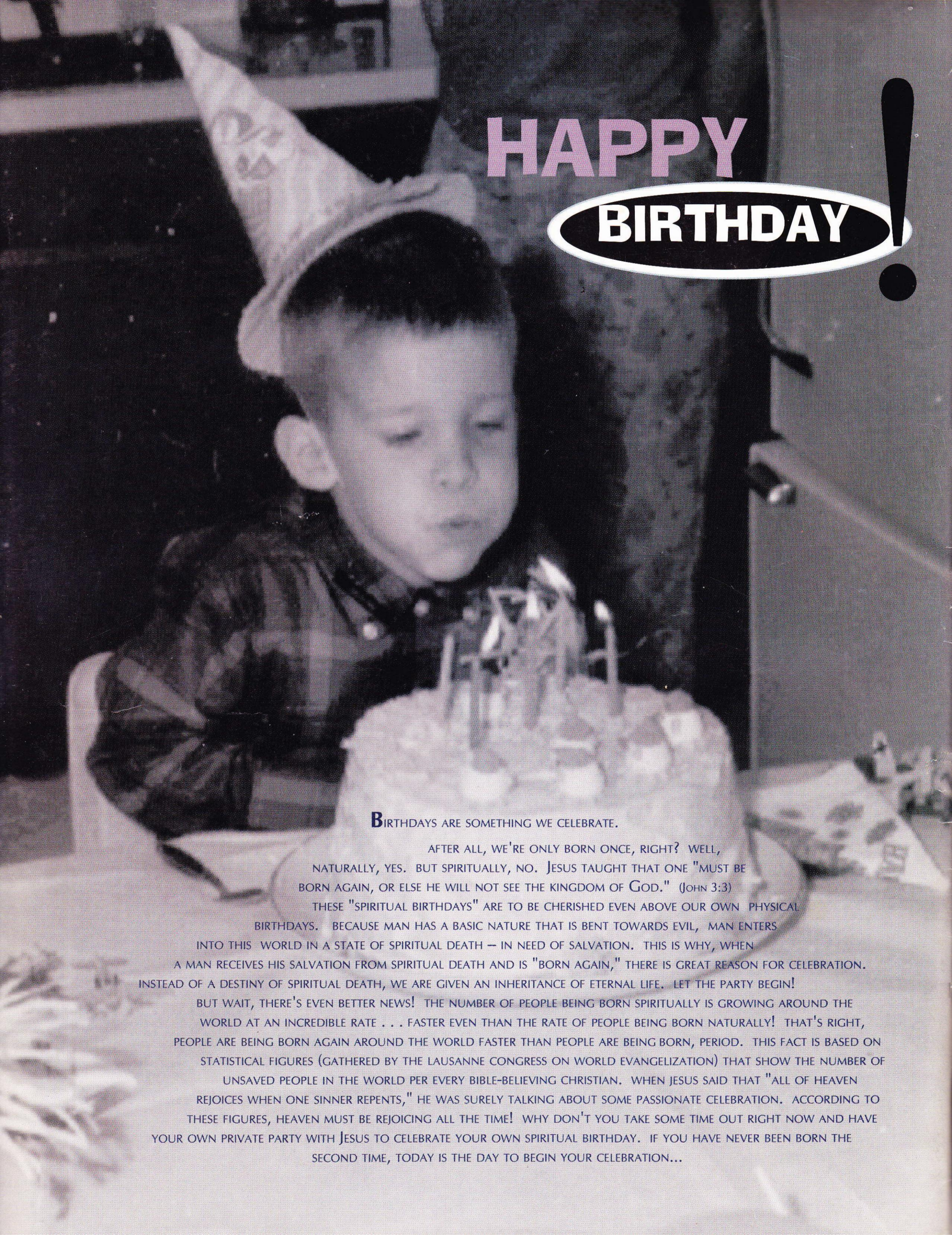


Strongarm "Atonement" TND22  
Brutally Heavy Hard-Core



Focused "the hope that lies within" TND24  
the long awaited sophomore release!



A black and white photograph of a young boy with short dark hair, wearing a white party hat with a pom-pom. He is leaning forward, blowing out several lit candles on a large, round birthday cake. The cake is covered in white frosting and has many candles. The background is dark and out of focus, showing some household items.

# HAPPY

# BIRTHDAY!

**B**IRTHDAYS ARE SOMETHING WE CELEBRATE.

AFTER ALL, WE'RE ONLY BORN ONCE, RIGHT? WELL, NATURALLY, YES. BUT SPIRITUALLY, NO. JESUS TAUGHT THAT ONE "MUST BE BORN AGAIN, OR ELSE HE WILL NOT SEE THE KINGDOM OF GOD." (JOHN 3:3)

THESE "SPIRITUAL BIRTHDAYS" ARE TO BE CHERISHED EVEN ABOVE OUR OWN PHYSICAL BIRTHDAYS. BECAUSE MAN HAS A BASIC NATURE THAT IS BENT TOWARDS EVIL, MAN ENTERS INTO THIS WORLD IN A STATE OF SPIRITUAL DEATH — IN NEED OF SALVATION. THIS IS WHY, WHEN A MAN RECEIVES HIS SALVATION FROM SPIRITUAL DEATH AND IS "BORN AGAIN," THERE IS GREAT REASON FOR CELEBRATION. INSTEAD OF A DESTINY OF SPIRITUAL DEATH, WE ARE GIVEN AN INHERITANCE OF ETERNAL LIFE. LET THE PARTY BEGIN!

BUT WAIT, THERE'S EVEN BETTER NEWS! THE NUMBER OF PEOPLE BEING BORN SPIRITUALLY IS GROWING AROUND THE WORLD AT AN INCREDIBLE RATE . . . FASTER EVEN THAN THE RATE OF PEOPLE BEING BORN NATURALLY! THAT'S RIGHT, PEOPLE ARE BEING BORN AGAIN AROUND THE WORLD FASTER THAN PEOPLE ARE BEING BORN, PERIOD. THIS FACT IS BASED ON STATISTICAL FIGURES (GATHERED BY THE LAUSANNE CONGRESS ON WORLD EVANGELIZATION) THAT SHOW THE NUMBER OF UNSAVED PEOPLE IN THE WORLD PER EVERY BIBLE-BELIEVING CHRISTIAN. WHEN JESUS SAID THAT "ALL OF HEAVEN REJOICES WHEN ONE SINNER REPENTS," HE WAS SURELY TALKING ABOUT SOME PASSIONATE CELEBRATION. ACCORDING TO THESE FIGURES, HEAVEN MUST BE REJOICING ALL THE TIME! WHY DON'T YOU TAKE SOME TIME OUT RIGHT NOW AND HAVE YOUR OWN PRIVATE PARTY WITH JESUS TO CELEBRATE YOUR OWN SPIRITUAL BIRTHDAY. IF YOU HAVE NEVER BEEN BORN THE SECOND TIME, TODAY IS THE DAY TO BEGIN YOUR CELEBRATION...